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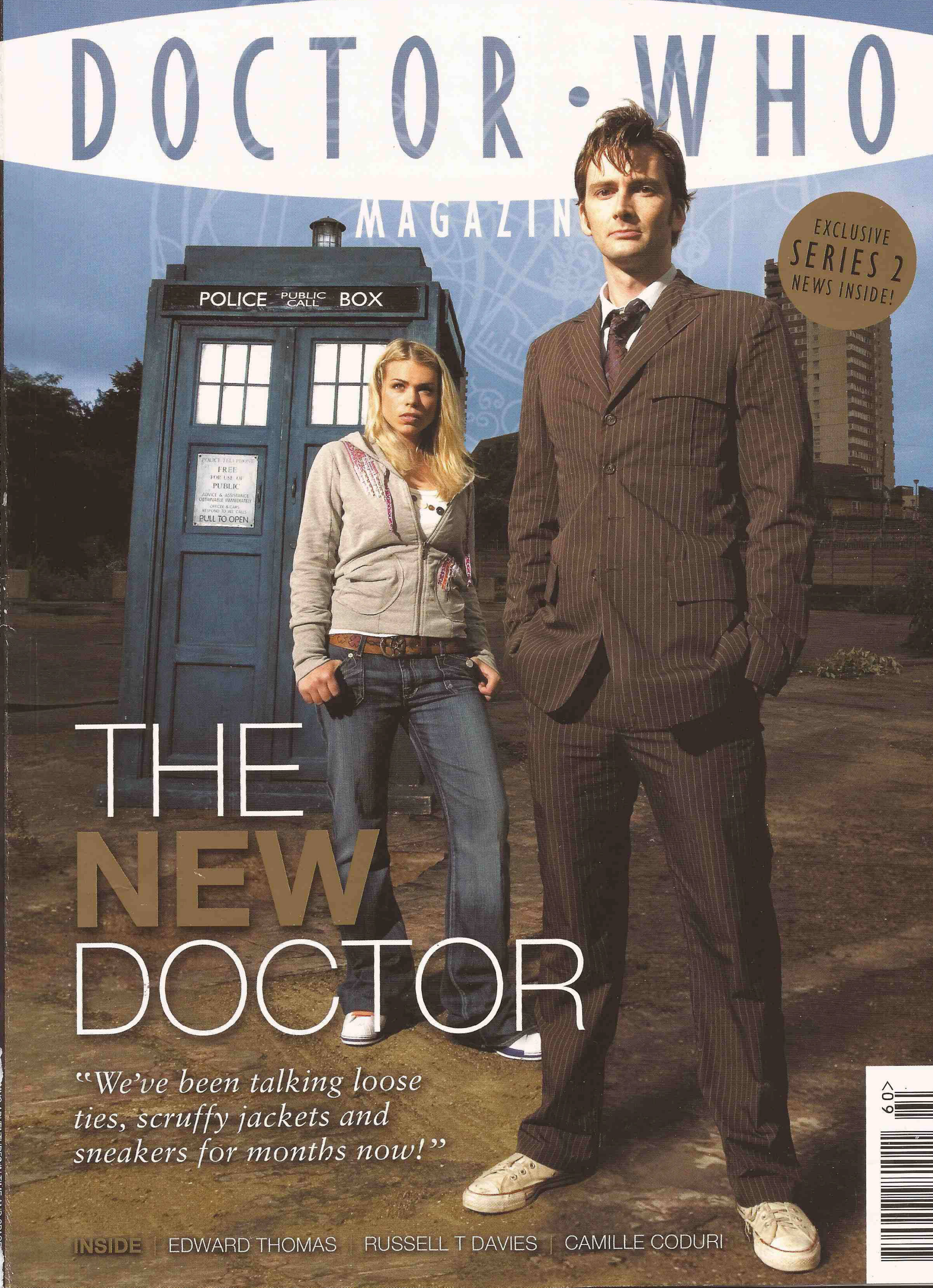
DOCTOR · WHO MAGAZINE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THE NEW DOCTOR

"We've been talking loose ties, scruffy jackets and sneakers for months now!"

INSIDE | EDWARD THOMAS | RUSSELL T DAVIES | CAMILLE CODURI

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"WE ARE THE RESISTANCE!
WE ARE RESISTING THE MADNESS
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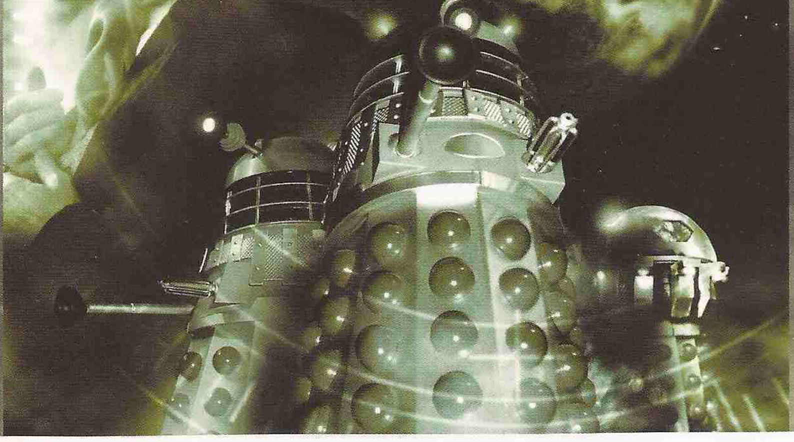
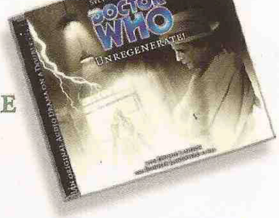


PAUL MCGANN, INDIA FISHER AND CONRAD WESTMAAS
IN



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DWM360 PULL TO OPEN...

EDITOR'S LETTER

HANDS UP WHO LOVES DOCTOR WHO'S new costume! Yep, just as I thought. Lovely, isn't it? And thanks to the gorgeous people at BBC Picture Publicity, you can examine that pinstripe more fully with our *exclusive* coatless shots of the Tenth Doctor and Rose. Yes, *nobody* else has these! It's like being *The Sun*!

One of the loveliest things about it is the way it recalls the previous Doctors' cossies, without really looking at all like them. But it does give David a marvellously Doctor-y silhouette, and I'm sure we'll be in for some fabulous coat-tails-flying corridor action come 2006.

But then mixing a bit of old in with the new is always guaranteed to make people smile. I remember going to see that big, bold, brash, expensive *Lost in Space* movie a few years ago, and gaping with dismay at that bland, shiny, industrial horror of a Robot they'd knocked up, doubtless for a bazillion dollars. But as soon as they smashed the thing to smithereens and wonkily rebuilt it to resemble the one off the telly – daft voice, "Danger Will Robinson" and all – things perked up considerably.

All of which is a sort of roundabout way of saying that, a) we're incandescently excited at the confirmation that Sarah Jane Smith is returning next year, and b) that we've got in on the act by resurrecting one of **DWM**'s classic features, the much-loved *Matrix Data Bank*.

Older readers will need no introduction to either one, but for anyone new to the *Doctor Who* scene, flick on to page 9 and all will be explained. For the rest of us, let's look forward to questions about Cybermen, the Blinovitch Limitation Effect and whether Adam was really the Emperor Dalek. But please, no "How many times has the Doctor been seen to blink on screen"...

Clay

EDITOR CLAYTON HICKMAN
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PRODUCTION MARK IRVINE
MANAGING EDITOR ALAN O'KEEFE
MANAGING DIRECTOR MIKE RIDDELL

THANKS TO
Kate Beharrell, Nicholas Briggs, Camille Coduri, Phil Collinson, Russell T Davies, Julie Gardner, James Goss, Louise Gray, Ian Grutchfield, Francine Holdgate, Claire Jones, Ann Kelly, Kate Lawson, Matthew Parkes, Andrew Pixley, Cassandra Power, Jane Record, Justin Richards, Gareth Roberts, Gary Russell, Gillane Seaborne, Sorvad, Paul Spragg, David Tennant, Edward Thomas, Paul Vanezis BBC Publicity, BBC Worldwide, bbc.co.uk and Big Finish.
CONGRATULATIONS TO James Clarkson and his new wife Mel. Never mind that honeymoon, get back to work!

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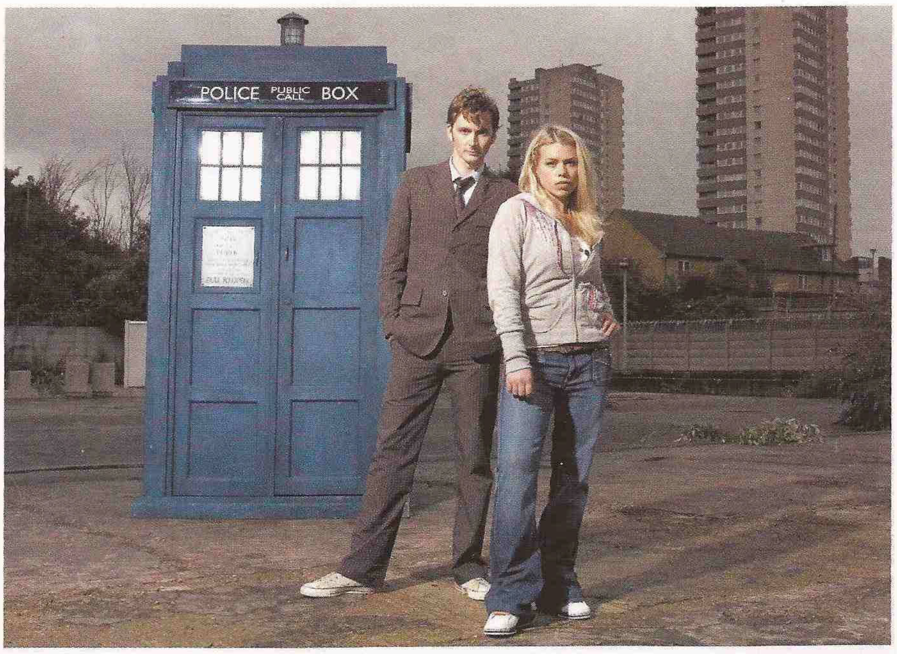
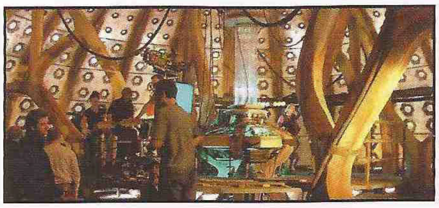


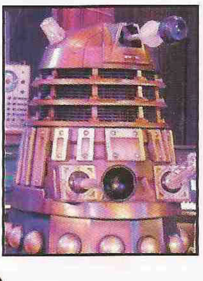
DEDICATED FOLLOWERS OF FASHION

04 The Tenth Doctor's new look, casting news, a chat with Elisabeth Sladen and more Series Two exclusives in **Gallifrey Guardian**!

12 INTERVIEW: RUSSELL T DAVIES
In the concluding part of our in-depth interview with *Doctor Who*'s head writer and executive producer we discuss tethering the TARDIS to Earth, being the opposite of didactic, and the new series...



21 COMIC STRIP: *THE CRUEL SEA*
Part Two: The Doctor makes a surprising disovery, Rose finds a friend in cranberry juice, and things take a turn for the macabre on Mars...



30 INTERVIEW: CAMILLE CODURI
DWM catches up with Rose's mum, to ask about aliens in the family and uneaten shepherds pie. But we were too scared to ask how she really got hold of that recovery truck...

40 INTERVIEW: EDWARD THOMAS
The show's design guru talks us through the challenges of creating a cohesive world for the Dotor and Rose.

50 **DWM** 2004 POLL RESULTS
Find out what you voted as the best of last year's *Doctor Who*.

REGULARS

09 MATRIX DATA BANK
10 DWMAIL
36 THE TIME TEAM
54 AFTER-IMAGE
58 FURTHER ADVENTURES
61 OFF THE SHELF
66 PRODUCTION NOTES

GALLIFREY GUARDIAN

ALL THE LATEST NEWS FROM THE WORLDS OF **DOCTOR WHO**...

FILMING FOR **DOCTOR WHO** SERIES TWO BEGINS, AS THE TENTH DOCTOR'S COSTUME IS UNVEILED!

TIME FOR A CHANGE!

AFTER A FOUR-MONTH BREAK, *DOCTOR WHO* IS back before the cameras, with David Tennant and Billie Piper filming their first scenes for December's 60-minute special episode, *The Christmas Invasion*.

David Tennant's costume was given its official public unveiling on Monday 25 July. The Tenth Doctor wears a brown suit with pale blue pinstripes, a shirt and tie, white sports shoes, and a long faun overcoat. David says of his new look, "I think we've come up with something distinctive that's both timeless and modern, with a bit of geek chic and of course, a dash of Time Lord! Most importantly Billie tells me she likes it – after all, she's the one who has to see me in it for the next nine months!"

Billie Piper, who returns as the Doctor's companion Rose Tyler for the Christmas Special and all 13 episodes of Series Two, says, "I'm thrilled to be stepping back into the role of Rose. We plan to make Series Two even bigger and better and challenge the viewers' imaginations like never before. Wait until you get a load of the new Doctor!"

Executive producer and head writer Russell T Davies adds, "We were thrilled and honoured by the first series' success, and we can promise new thrills, new laughs, new heartbreak, and some terrifying new aliens. The Doctor and Rose are destined to meet Queen Victoria, an evil race of Cat Women, and the dreaded Cybermen. 2006 is going to be scarier than ever!"

Doctor Who producer Phil Collinson told **DWM** how the team has been getting back to work. "Filming for Series Two began on Friday 22 July. But work actually began on Monday 18, when David, Billie, [director] James Hawes and Russell met for rehearsals in Cardiff. Then on Tuesday, we had the readthrough, where we assembled the new production team and members of cast – the Tenth Doctor and Rose faced their first audience! The session also included [actors] Anthony Head and Elisabeth Sladen, so it was a room full of talent, and a testament to Andy Pryor, our brilliant casting director. Jane Tranter, Controller of Drama Commissioning and Menna Richards, Controller of BBC Wales, were also in attendance to rally the troops and make everyone welcome.

FIRST PICTURES OF NEW DOCTOR IN ACTION ON XMAS SPECIAL

IT'S YOU KNOW WHO

ALL THE TIME LORDS

Above: UK tabloid *The Sun* reports on filming for *The Christmas Invasion*. **Below:** The Doctor's new clothes!

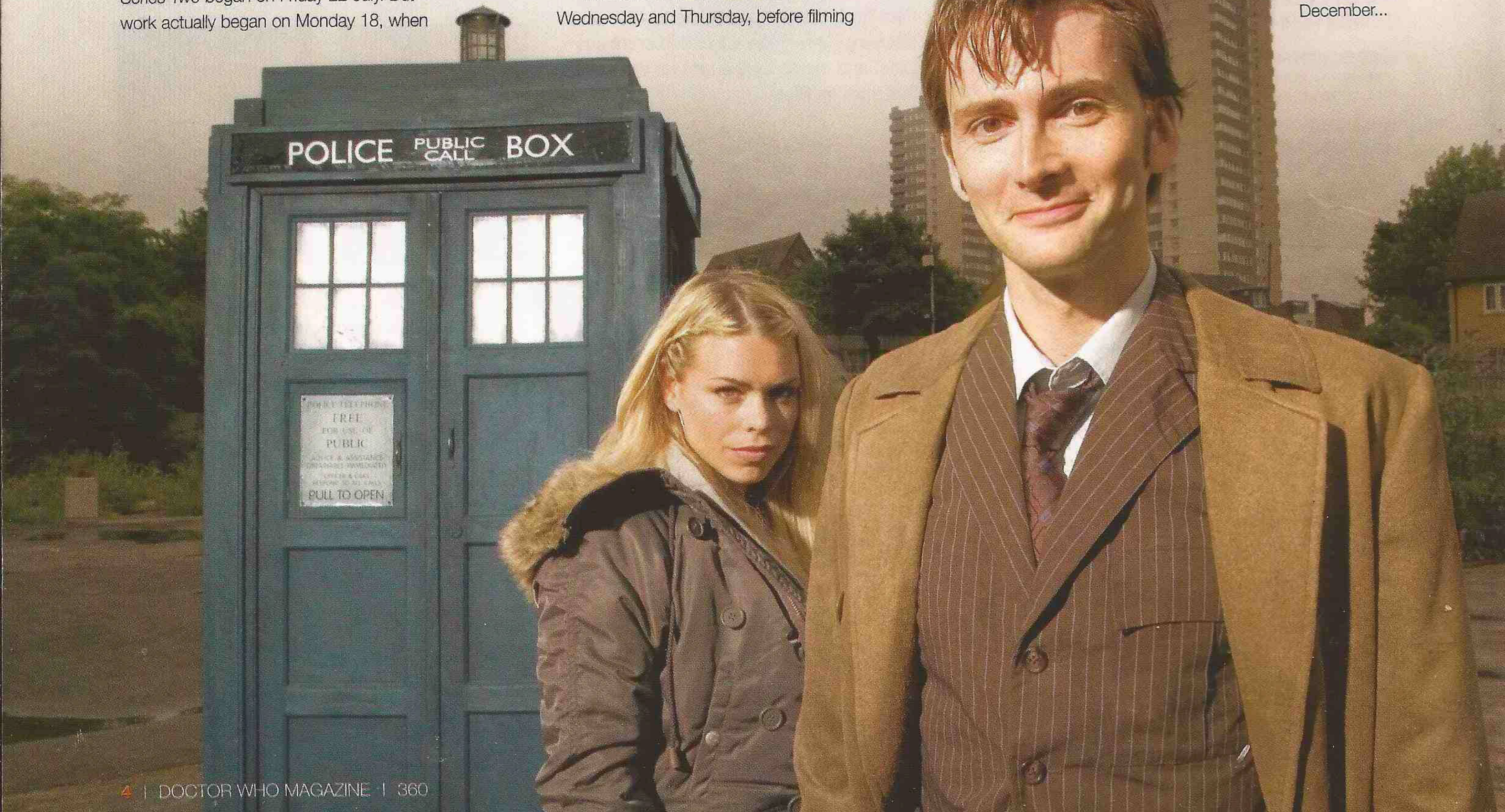
"Rehearsals then continued on the Wednesday and Thursday, before filming began on the Friday. This was technically a pre-shoot day, involving small-scale studio-bound stuff. Although there was also a monster or two – it's the only way to film *Doctor Who*!

"Since then, we've taken to the streets of London for a few days, just as we did last year. It's become something of a tradition – if doing something twice counts as a tradition. On Monday 25, David and Billie had their photoshoot for the reveal of his new clothes, and they went straight from there to the set to start filming in the afternoon. On the Tuesday, we returned to Rose's estate, to see the early arrival of Christmas. It was quite strange to see it all decorated for December!

"It was brilliant to have Camille Coduri and Noel Clarke back on set together. And even more exciting to see them performing new material! But there was a great atmosphere on set, as everyone's buoyed up by the great response we've had.

"We've since returned home to Wales, where the rest of Block One will be filming in a variety of locations in and around Cardiff. The block should be completed by around mid-September. With more blocks to come, of course!"

The BBC has also revealed a few tantalising hints about *The Christmas Invasion*: 'Christmas becomes a time of terror for planet Earth, as the whole of mankind falls under the shadow of the alien Sycorax. Rose needs the Doctor's help, but can she trust a man with a new face?' Find out in December...



p12

Russell T Davies is grilled about Series One and looks to the future!

p40

Production designer **Ed Thomas** on the visual side of the series...

p30

Actress **Camille Coduri** tells us about her role as Jackie Tyler...

FORMER COMPANION TO MAKE A GUEST APPEARANCE IN *SCHOOL REUNION*!

SARAH JANE RETURNS!

FOLLOWING RUMOURS OVER THE past month or two [see last issue], the *Doctor Who* production team is pleased to announce that Elisabeth Sladen will indeed be returning to the series for the episode *School Reunion*, reprising her role as Sarah Jane Smith. Elisabeth appeared in the show between 1973 and 1976, opposite both Jon Pertwee and Tom Baker [right].

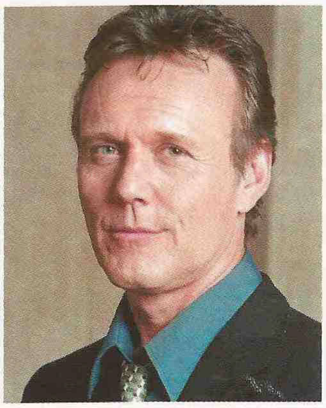
Elisabeth tells **DWM**: "My past life is whizzing before my eyes! I am so thrilled to be back and I feel so overpowered by the affection that Russell, Phil and Julie have for the programme and for Sarah. I was amazed at what was being offered, as it was so much more than I could have envisaged. And Toby Whithouse's script is wonderful – it's an absolutely truthful progression of Sarah, I really feel she and I are in very safe hands. I just hope I can live up to their expectations, and that I can still run as fast after 30 years – I can't wait to see the corridors!"

Elisabeth continues: "I was invited to dinner by Russell and Phil a few months back and we had a wonderful, loud, funny evening, where they asked me if I'd like to come back as Sarah. I was so flattered.The first person I spoke to when the news broke was Barry Letts, as he was the one who gave me the character originally, and we had a lovely chat – I know Barry is a huge fan of the new series, along with everyone else in the country it seems. It just has such an amazing profile now."

Lis attended the readthrough for her episode in late July, where she met David Tennant and Billie Piper. "I think David is going to get sackfuls of mail – he's going to be good on so many levels. He's incredibly charming, as an actor he can turn on a pin, and he seems very aware that the Doctor is alien. I think he will be true to himself and give us a truly iconic Doctor. And as for Billie, oh what a lovely lady. Go Billie! She's absolutely gorgeous. I think she and David will have a lot of fun together. They're really a team, and that's so important for *Doctor Who*. I can't wait to start work in Wales."

Phil Collinson tells us, "It's a massive honour for me to be able to welcome Elisabeth back on to the set of *Doctor Who*. We've been talking about the possibility of doing this story from halfway through Series One – and the success of that series allows us to be confident that we can get away with such a bold stroke. Of course, we're immensely grateful that Lis even considered coming back. Russell and I met with her in London a few months ago, took her to dinner and told her our plans, and everything fell into place beautifully. And we're determined to do Elisabeth proud – it's a great script, full of fun and danger, and whole new sides to Sarah Jane's character. To see her meet the new Doctor and Rose is an absolute joy! And never mind the legacy of the past, because in some ways, that's the least important factor – the fact is Elisabeth's a fantastic actor, Sarah Jane is a brilliant character, and that's what drama is all about! You'll be able to watch this episode as a brand new viewer, with no knowledge of the Doctor's past, and enjoy another rollercoaster ride!"

Take a look at *Matrix Data Bank* on page 9 for more on Sarah Jane Smith.



ALSO CONFIRMED TO APPEAR IN *School Reunion* is Anthony Head [below] as Mr Finch. Anthony, of course, is famous in cult TV circles for playing Rupert Giles in *Buffy The Vampire Slayer* (1997-2003), and more recently for his role of the Prime Minister in BBC Two sitcom *Little Britain*. Anthony's other major roles include Chester Grant in several episodes of *Monarch of the Glen* (2004) alongside Tom Baker, as well as appearances in *New Tricks* (2004), *My Family* (2003), *Spooks* (2002), *Silent Witness* (2001) and *Jonathan Creek* (1997). He also guest starred in Big Finish's *Doctor Who: Excelis* audio mini-series, and earlier this year narrated the *Project: Who?* documentary for Radio 2. And, of course, Anthony will always be remembered as one half of the Gold Blend couple from the adverts of the late 1980s!

Phil Collinson tells us, "Sometimes I can't believe my luck. The return of Sarah Jane and the arrival of Anthony Head in the same episode! We're all huge fans of Anthony's work – Russell and Julie came out of the closet long ago about their *Buffy* addiction – but Anthony's career stretches far and wide, with his recent appearances in *Murder Investigation Team* and *Spooks* proving that he's one of the country's most in-demand actors. And since he's been associated with the best telefantasy of the past decade, the whole of the production team feels very lucky to have Anthony on board. At the readthrough, Jane Tranter confessed to being terrified every time Mr Finch had a line!"

The episode also guest stars Eugene Washington as Mr Wagner with Rod Arthur and Caroline Berry. Russell T Davies says, "*School Reunion* is also a reunion for me, as Caroline was one of the stars of my 1990 BBC1 show, *Breakfast Serials*. We had a very mad time, with Caroline playing a puppet tin can, an evil comic megalomaniac and a psychic refugee. Oh, and Compo. What a show! So I'm completely delighted to see her again, and to work together on yet more madness!"

DOCTOR · WHO

2006 SERIES

CAST

Doctor Who	DAVID TENNANT
Rose Tyler	BILLIE PIPER
Jackie Tyler	CAMILLE CODURI
Mickey Smith	NOEL CLARKE

CREDITS

Executive Producers	JULIE GARDNER RUSSELL T DAVIES
Producer	PHIL COLLINSON
Associate Producer	HELEN VALLIS
Script Editors	HELEN RAYNOR SIMON WINSTONE
Director of Photography	ERENEST VINCZE
Casting Director	ANDY PRYOR
Production Manager	TRACIE SIMPSON
Production Designer	ED THOMAS
Visual Effects	MILLTV
Special Make-Up and Prosthetics	NEILL GORTON
Models and Miniatures	MIKE TUCKER
Costume Designer	LOUISE PAGE
Make-Up	SHEELAGH WELLS
Incidental Music	MURRAY GOLD

EPISODES

Special: The Christmas Invasion
by Russell T Davies; Dir: James Hawes

Episode 1: TBA
by Russell T Davies; Dir: James Hawes

Episode 2: Tooth and Claw
by Russell T Davies; Dir: Euros Lyn

Episode 3: School Reunion
by Toby Whithouse; Dir: James Hawes

Episode 4: TBA
by Steven Moffat; Dir: Euros Lyn

Episode 5: TBA
by Tom MacRae; Dir: Graeme Harper

Episode 6: TBA
by Tom MacRae; Dir: Graeme Harper

Episode 7: TBA by Mark Gatiss; Dir: TBA

Episode 8: The Satan Pit
by Matt Jones; Dir: TBA

Episode 9: TBA by Matt Jones; Dir: TBA

Episode 10: TBA
by Russell T Davies; Dir: TBA

Episode 11: TBA by Stephen Fry; Dir: TBA

Episode 12: Army of Ghosts
by Russell T Davies; Dir: TBA

Episode 13: TBA
by Russell T Davies; Dir: TBA

Doctor Who is a BBC Wales production for BBC One. Christmas Special for broadcast December 2005, plus 13x45-minute episodes for broadcast on Saturdays in early 2006. Story order and titles are subject to change.

OTHER NEWS

▼ BLUE PETER MONSTERS!

Children's BBC programme *Blue Peter* recently ran a *Doctor Who* 'Design a Monster' competition. By the time this issue is published, the competition will have closed – both David Tennant and Russell T Davies were due in the *Blue Peter* studio on 17 August to announce the winner. The winning design is set to appear on-screen at some point in the next series! More news next issue. Meanwhile, the *Blue Peter Prom*, to be broadcast on 1 September, will include an orchestral version of the *Doctor Who* theme and a guest Dalek.

▼ MICHAEL GRADE CONVERTED?

BBC chairman Michael Grade, who 'axed' *Doctor Who* in 1985 while he was Controller of BBC1, is a convert to the series, it seems. Grade e-mailed Director General Mark Thompson: "This is not easy to write – as you will readily understand. But here goes: congratulations to all involved in *Dr Who*: to whoever commissioned it, those who executed it, the writers, the cast, the publicity folk that promoted it, the schedulers and of course the late Sydney Newman who invented the whole thing. I truly enjoyed it and watched it every week with my six and half year old son who is now a fan. A classy, popular triumph for people of all ages and all backgrounds – real value for money for our licence fee payers. PS never dreamed I would ever write this. I must be going soft!"

Grade also admitted that he and his son had been enjoying the whole series again on DVD while they wait for the Christmas Special!

McGANN ON BBC7

Big Finish Productions has announced that several of the company's *Doctor Who* audio plays are to be broadcast on the BBC's new digital radio channel, BBC7. The run of adventures, all starring Paul McGann as the Doctor, started with Episode One of *Storm Warning* by Alan Barnes on Saturday 6 August, and continues through to Saturday 19 November, taking in *Sword of Orion* by Nicholas Briggs, *The Stones of Venice* by Paul Magrs and *Invaders from Mars* by Mark Gatiss. Each half-hour episode is being broadcast at 6.30pm.

▼ BIG SCREEN MICKEY!

Noel Clarke (Mickey Smith) has written a feature film, which goes on release later this year. A dark representation of today's youth culture, *Kidulthood* stars the cream of young British talent, including Aml Ameen (*Bella and the Boys*), Jamie Winstone (*Bullet Boy*), Adam Deacon (*Sugar Rush*) and, of course, Noel himself. It also marks the big-screen directorial début of Menhaj Huda, who directed Russell T Davies' *Queer as Folk 2*. For more details, go to *kidulthood.co.uk*. What's more, Noel tells us that his next film is already optioned and ready to go. So watch this space...

AWARD-WINNING ACTOR AND WRITER TO SCRIPT EPISODE 11...

STEPHEN SIGNS UP!

IT HAS NOW BEEN OFFICIALLY CONFIRMED that Stephen Fry, one of the UK's best-loved comic actors, has joined the *Doctor Who* team to write an episode for the next series.

Stephen, whose many credits in front of the camera include *Blackadder* (1985-1989), *Jeeves and Wooster* (1990-1993), *A Bit of Fry and Laurie* (1986-1995), *Absolute Power* (2003-present) – not to mention his critically-acclaimed performance as Oscar Wilde in the 1997 movie *Wilde* – will be joining the team as the writer of Episode 11 of Series Two.

In his capacity as a writer, Stephen was responsible for the screenplay of the 2003 movie *Bright Young Things*, as well as several novels – including *The Liar* (1991), *The Hippopotamus* (1994), *Making History* (1996) and *The Stars' Tennis Balls* (2000). He has also written for many television series, including *Not the Nine O'Clock News*, *A Bit of Fry and Laurie* (1986-1995), *The Laughing Prisoner* (1987), and *Fire Island* (1999).

Phil Collinson tells **DWM**, "We are indeed talking to Stephen about writing an episode for the second series, and we're delighted that he's coming on board. We want the best talent in the UK, both on and off screen! It's very early days, because we've been busy launching the filming, and haven't had time to sit down with Stephen for a proper chat yet. But he says that he's already bristling with ideas! For that reason, we invited Stephen to the readthrough of the first block, along with all the other writers, so that he could hear the voices of the Tenth Doctor and Rose together.

"This is a very exciting opportunity for *Doctor Who*, and for BBC Wales Drama. We'd heard that Stephen was watching the programme, because he'd contacted Mark Gatiss to congratulate him on his episode. But Julie Gardner first had the idea of approaching Stephen as a writer. Julie, Russell and myself then met him for lunch in London, in June – and we were amazed to discover he'd watched every single episode of the new series! What an honour. And what an exciting prospect!"

WIN DVDs!

VOLUMES 3 AND 4 OF THE RECENT SERIES of *Doctor Who* are now available from BBC DVD priced £15.99 each. And thanks to their generosity, we have FIVE copies of each to give away in our competition – and Volume 3 has been signed by actors Bruno Langley and John Barrowman! Just tell us the answer to this easy question...

BBC DVD
DOCTOR WHO
BBC DVD
DOCTOR WHO

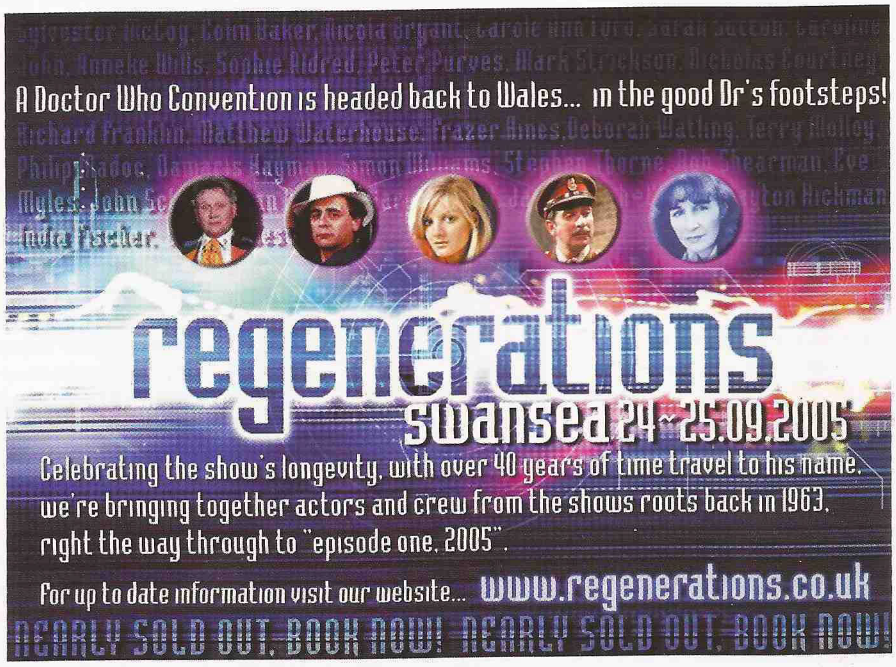
■ Bad Wolf turns out to be...

a) Rose Tyler

b) A real wolf

c) Davros in a big wolf costume

Send your answer to '**Barcelona!**' to the editorial address on page 3 by 15 September. Good luck!


A Doctor Who Convention is headed back to Wales... in the good Dr's footsteps!

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PENELOPE WILTON RETURNS FOR **THE CHRISTMAS INVASION...**

HELLO AGAIN, HARRIET!

PENELOPE WILTON, WHO APPEARED AS Harriet Jones, MP for Flydale North in *Aliens of London* and *World War Three*, is set to reprise the character for *The Christmas Invasion*.

Phil Collinson tells us, "It's an absolute honour to welcome Penelope back on set. She's one of the UK's foremost actors, and constantly in demand, and it's a genuine compliment that she wanted to return as Harriet Jones. We've been planning this for months, as Russell wanted to feature Harriet's return right from the start of production – and Penelope was then with us for our very first day's filming! And times have moved on for Harriet – there have been some changes in her life since we last saw her striding from the ruins of Downing Street, and it'll be fascinating to watch her reaction to the Doctor's regeneration."

Another guest star for *The Christmas Invasion* will be Adam Garcia [pictured below] as Alex Klein. The Australian-born actor's previous credits include *Wilde* (1997), *Coyote Ugly* (2000), *Riding in Cars With Boys* (2001), *The First $20 Million is Always the Hardest* (2002), *Standing Still* (2004), *Love's Brother* (2004) and *Confessions of a Teenage Drama Queen* (2004).

Phil Collinson says, "The entire production team are huge fans of Adam's work, and we've actually been tracking him for quite some time, trying to get him into the series. And at last it's worked out! We're delighted that a star of Hollywood films and the West End stage has come to join us in Cardiff – and when the infamous Christmas Invasion gets underway, Adam's character soon finds himself right in the thick of the trouble!"

JOINING WILTON AND GARCIA AS A GUEST IN *The Christmas Invasion* will be Daniel Evans, who plays Danny Llewellyn. Daniel's previous TV credits include roles in *Great Expectations* (1999), *The Vice* (2001), *Tomorrow La Scala!* (2002) and *Spooks* (2004).

Julie Gardner tells us, "Daniel is a famous and influential figure in Welsh drama, with a passion for representing this country and its culture, advancing its cause, and celebrating it. On top of that, he's the finest actor you could ask for, with a reputation throughout the industry for truly breathtaking stage performances. It's wonderful to see him in this very special episode, and to put a Welshman right at the heart of the Christmas Invasion."

Russell T Davies adds, "I now feel 1,000 years old, because I first worked with Daniel when he was 12 years old! I cast him in a *Why Don't You?* gang, filmed right here in the BBC Wales studios. Since then, I've followed his career with interest – and even with awe, as his standing within the acting community has become stellar. I hadn't seen him for almost 20 years but made contact again when he was appearing at the Old Vic, in a hugely acclaimed performance as Ariel to Derek Jacobi's Prospero. I soon brought him down to earth by reminding him of the days when he made chocolate cornflake cakes, and tin can telephones. But he really is one of the best, and to see him in *Doctor Who* is a great personal delight."

THE SPECIAL ALSO STARS SEAN GILDER. Phil Collinson says, "Sean's a very welcome addition to the team, and a familiar face from episodes of *Hornblower* – though I'm not sure if life on board those ships has prepared him for the physical rigours of *Doctor Who*!" Other guest stars in *The Christmas Invasion* are Anita Breim as Sally and Chu Omambala as Major Blake.

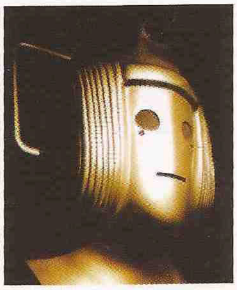
Meanwhile, new crew members for Block One include Llinos Wyn Jones (Script Supervisor); Jon Older (1st Asst Director); Julian Barber (Camera Operator); and Simon Fraser (Sound Recordist). Finally, although rumours have been circulating that Episode 1 of the series carries the title *The Sunshine Camp*, **DWM** can officially confirm that this rumour is 100% false.

DETAILS FOR BIG FINISH'S **CYBERMAN** SERIES

HI HO SILVER!

RECORDING FOR THE FIRST TWO EPISODES OF Big Finish's *Cyberman* audio series is set for late August. The casting of the story is shrouded in mystery. Writer/director Nick Briggs explains, "I want a feeling of mystery to pervade the whole series and I want the characters to speak for themselves. So the cast will not be announced prior to release and a cast list won't appear on the CD packaging. The names will eventually emerge, but not for some time..."

As for the Cybermen themselves, Nick confirms that several types of Cyberman voice will appear in the series. "Everyone's told me I have to do the classic *Moonbase* and *Tomb* voice, however that strange, warbly voice from the Cyber machine in *The Invasion* will also make a contribution. And there'll be another type of Cyberman too!"



One of the key settings for the series is the White House, which, explains Nick, "is the residence for a united Earth government in the far flung future of *Cyberman*."

The first of the four-part *Cyberman* series is due to be released on CD in September, with other chapters following monthly.

COMING UP

Your full guide to where you can find **Doctor Who** on television, on audio, on DVD and in print over the next month...

AUGUST

■ FRIDAY 19

TV Doctor Who: World War Three by Russell T Davies [Ninth Doctor, Rose and Mickey] *BBC Three*

■ SATURDAY 20

TV Doctor Who: Delta and the Bannermen by Malcolm Kholl [Seventh Doctor and Mel] *UKTV Gold*

■ SUNDAY 21

TV Doctor Who: Dragonfire by Ian Briggs [Seventh Doctor, Mel and Ace] *UKTV Gold*

TV Doctor Who: Dalek by Robert Shearman [Ninth Doctor, Rose and Adam] *BBC Three* [repeated again Friday 26]

■ SATURDAY 27

TV Doctor Who: The Happiness Patrol by Graeme Curry [Seventh Doctor and Ace] *UKTV Gold*

■ SUNDAY 28

TV Doctor Who: Silver Nemesis by Kevin Clarke [Seventh Doctor and Ace] *UKTV Gold*

TV Doctor Who: The Long Game by Russell T Davies [Ninth Doctor, Rose and Adam] *BBC Three* [repeated again Friday 2 September]

SEPTEMBER

■ SATURDAY 3

TV Doctor Who: The Greatest Show in the Galaxy by Stephen Wyatt [Seventh Doctor and Ace] *UKTV Gold*

■ SUNDAY 4

TV Doctor Who: Battlefield by Ben Aaronovitch [Seventh Doctor and Ace] *UKTV Gold*

TV Doctor Who: Father's Day by Paul Cornell [Ninth Doctor and Rose] *BBC Three* [repeated again Friday 9 September]

■ MONDAY 5

DVD Doctor Who: Boom Town/Bad Wolf/The Parting of the Ways by Russell T Davies [Ninth Doctor, Rose and Jack] *BBC DVD* £15.99

Novel Doctor Who: Fear Itself by Nick Wallace [Eighth Doctor] *BBC Books* £5.99

■ THURSDAY 8

DOCTOR WHO
Deviant Strain

Novel Doctor Who: Only Human by Gareth Roberts [Ninth Doctor, Rose and Jack] *BBC Books* £6.99

Novel Doctor Who: The Deviant Strain by Justin Richards [Ninth Doctor, Rose and Jack] *BBC Books* £6.99

Novel Doctor Who: The Stealers of Dreams by Steve Cole [Ninth Doctor, Rose and Jack] *BBC Books* £6.99

■ SATURDAY 10

TV Doctor Who: Ghost Light by Marc Platt [Seventh Doctor and Ace] *UKTV Gold*

■ SUNDAY 11

TV Doctor Who: The Curse of Fenric by Ian Briggs [Seventh Doctor and Ace] *UKTV Gold*

TV Doctor Who: The Empty Child by Steven Moffat [Ninth Doctor, Rose and Jack] *BBC Three* [repeated again Friday 16 September]

■ THURSDAY 15

DWM Issue 361 published *Panini Comics* £3.99

■ ALSO THIS MONTH

CD Doctor Who: Thicker than Water by Paul Sutton [Sixth Doctor] *Big Finish* £14.99

CD Doctor Who: Live 34 by James Parsons and Andrew Stirling-Brown [Seventh Doctor] *Big Finish* £14.99

EXCLUSIVE! COMMENTARIES FOR NOVEMBER'S DVD BOX SET REVEALED...

SPEAKERS' CORNER!

THE COMMENTARIES FOR NOVEMBER'S DVD box set have now been recorded, and producer Paul Vanezis has given **DWM** the full run-down of commentators for the 13 episodes:

Rose Writer Russell T Davies, executive producer Julie Gardner, and producer Phil Collinson.

The End of the World Phil Collinson and visual effects producer Will Cohen.

The Unquiet Dead Writer Mark Gatiss, director Euros Lyn and actor Simon Callow (Charles Dickens).

Aliens of London Julie Gardner, Will Cohen and actor David Verrey (Joseph Green).

World War Three Phil Collinson, script editor Helen Raynor and actress Annette Badland (Margaret Blaine) (pictured below right).

Dalek Writer Robert Shearman, visual effects producer Dave Houghton, and actors Nicholas Briggs (Dalek voice) and Bruno Langley (Adam Mitchell).

The Long Game Not recorded at time of going to press, but tentatively Bruno Langley, director Brian Grant and actress Christine Adams (Cathica).

Father's Day Writer Paul Cornell, actress Billie Piper (Rose Tyler), actor Shaun Dingwall (Pete Tyler) and Phil Collinson (pictured above).

The Empty Child Writer Steven Moffat, actor John Barrowman (Jack Harkness) and Dave Houghton.

The Doctor Dances Steven Moffat, John Barrowman and Dave Houghton.

Boom Town Phil Collinson, John Barrowman and Annette Badland (pictured left).

Bad Wolf Russell T Davies, Julie Gardner and Phil Collinson.

The Parting of the Ways John Barrowman, Julie Gardner and Billie Piper (pictured above).

Meanwhile, the 'vanilla' DVDs have continued to sell extremely well. BBC DVD has confirmed that the first two volumes of the series have, between them, sold in excess of 175,000 copies. The usual sales for *Doctor Who* DVDs are around 10,000-15,000 copies.

All photos © BBC

BEYOND THE TARDIS

Dominic May tells us what **Doctor Who**'s movers and shakers have been up to away from the series...

TENNANT OPENS HIS GOBLET

David Tennant will be seen in the opening scene of *Harry Potter and the Goblet of Fire*. The film, in which he plays Barty Crouch Jr and also features *Frontios*' **Jeff Rawle** as Amos Diggory, will open on 18 November. Horror film *Spirit Trap*, featuring **Billie Piper** as Jenny [see picture, below] and Sam Troughton (grandson of **Patrick Troughton**) as Nick, shot before *Doctor Who* last year, opened in selected UK cinemas on 12 August.

WHO'S ON BBC ONE

The launch of BBC One's Autumn season drew attention to **Billie Piper**'s weathergirl Hero in David Nicholls' version of Shakespeare's *Much Ado About Nothing*, the third series of *Little Britain* featuring the narration of **Tom Baker** (BBC Three will screen it first) and the **Verity Lambert**-produced *Love Soup* featuring *The Long Game*'s **Tamsin Greig** as Alice Chenery.

CHRIS GOES TO WORK ON AN EGG

Christopher Eccleston played Brian opposite *Enlightenment*'s **Lynda Baron** in Radio 3's adaptation of Peter Nicholls' *A Day in the Death of Joe Egg* on 3 July. He recently read the bedtime hour story on CBeebies and narrated Channel 4's two-part documentary *House of Obsessive Compulsives* on 1 and 8 August. **Camille Coduri**'s film *The Business* will be released in the UK on 2 September. Coduri plays Nora in the gangster flick set in Spain during the 1980s written and directed by Nick Love.

POWER MAD!

Russell T Davies was placed by the *Media Guardian* at number 14 in its Top 100 list of most powerful UK media people ahead of BBC Head of Drama **Jane Tranter** at 79 (but below joint number one and born again *Doctor Who* fan **Michael Grade**!).

A DECADE OF COLIN

Colin Baker is celebrating 10 years as a columnist for *Bucks Free Press* and in his *Look Who's Talking* column on 18 July wrote, "I am, in fact, more recognised locally now for this column than I am for having once been the proud possessor of a blue police box (five previous owners, very high mileage, some exterior damage, in need of updating)." The previous week he discussed ludicrous regulation, commenting on the DVD certification of *Dalek*. He said, "I urge a university to commission immediately a research study into the effects on thitherto sensible and public spirited citizens of the post-elective euphoria that induces the delusional imperative to create and enforce unnecessary and ludicrous regulations. Perhaps they could start by examining the decision of the British Board of Film Classification to prevent under 12s from viewing the recent *Doctor Who* episode in which a Dalek is kept in chains and maltreated, on the basis that it encourages children to see violence as an acceptable means of resolving disputes. Dalek: 'Exterminate, exterminate!' Bureaucrat: 'No conciliate, arbitrate AAAARGH!' The rest of us, (trying hard not to smirk): 'Oh dear!'"

McGANN MOVIE PICKED UP

Further to **DWM** 357, **Paul McGann**'s film *Gypo* was considered one of the best films launched at the Cannes Film Festival and as a result has secured distributors for both the US and the UK (see the trailer at *http://www.gypothefilm.co.uk/*). Its official première is at the Edinburgh Film Festival on 24 August. McGann was the voice of BBC One's *Wimbledon* trailer campaign and will be seen in the forthcoming ITV1 drama *Miss Marple: Sleeping Murder*.

LOUISE AND THE McGANNS

Louise Jameson is playing Mrs Potter opposite Joe, Stephen and Mark, three of the four McGann brothers, in Ray and Michael Cooney's *Tom, Dick and Harry* at London's Duke of York Theatre from 10 August to 12 November. Call 08700 606623 and quote 'Showsavers Offer' to obtain a special discount on tickets up to 10 September (excluding Saturday evenings).

YOUR *DOCTOR WHO* QUERIES ANSWERED BY **SORVAD**

MATRIX DATA BANK

Of late, the folks at **DWM** have been getting rather a lot of letters from readers old and new, asking questions about TV's *Doctor Who* old and new – and so the editor has asked old Sorvad to come forth from his exile in the Oceans of Ooze to utter replies, and thus revive the great *Matrix Data Bank*. In the Matrix, Sorvad has access to the greatest brains in the world of *Doctor Who*, including Andrew Pixley. And if *he* doesn't know, forget it. Toss a coin or something.

Here's a selection of questions sent in already by readers – if you have a question about any aspect of *Doctor Who* that you'd like answered, send them to *Matrix Data Bank* at the editorial address on page 10, or pop an email down the tubes of the internet to dwm@panini.co.uk, marked 'Martrix Data Bank' in the subject header. Sorvad regrets that he can only answer queries about *Doctor Who*. Questions about post-Napoleonic Europe, soufflés that stubbornly refuse to rise, whether to leave your boyfriend for his brother, or which is the best Dooleys single will regretfully be tossed into the space-time vortex to be picked apart by the Reapers (though the answer to the last question is *The Chosen Few*). Let's crack on, then...

GALLIFREY GETAWAYS

Reader **Joshua Banton** of Bath really enjoyed the new series, and would like to know what stories from the old series featured the Time Lords' now-destroyed planet of Gallifrey. We visit Gallifrey – where people tend to be posh and old and wear robes and big hats – in the stories *The War Games* (1969), *Colony in Space* (1970 – but blink and you'll miss it), *The Three Doctors* (1972), *The Deadly Assassin* (1976 – see right), *The Invasion of Time* (1978), *Arc of Infinity* and *The Five Doctors* (both 1983). At present, only *The Three Doctors* and *The Five Doctors* from this batch are available on DVD.

Joshua has also been keeping an eye on news of Series Two, and wants more detail on the returning character Sarah Jane Smith, as played by the very lovely Elisabeth Sladen. One of the most popular companions from the original series, Sarah Jane first appeared in *The Time Warrior* (1973/4), alongside Jon Pertwee as the Doctor (see the top picture). Sarah was a very independent-minded journalist, and sneaked aboard the TARDIS for the first time in pursuit of a story about missing scientists. In *Planet of the Spiders* (1974) she was witness to the Doctor's regeneration into Tom Baker, and travelled with the Fourth Doctor for many adventures, forming an especially close bond. In *The Hand of Fear* (1976), the Doctor was summoned to Gallifrey, and he realised he couldn't bring Sarah as non-Gallifreyans were not allowed there. So he took her back to her home in South Croydon – or he tried to, as the TARDIS landed her somewhere else instead.

We next saw Sarah in *Doctor Who*'s Christmas spin-off adventure, *K9 and Company* in 1981. The Doctor had sent Sarah a present – K9 Mark III, the latest version of his faithful robot dog – and together Sarah and K9 foiled the sacrificial plans of a Black Magic coven in the village of Moreton Harwood. Sarah returned again in *The Five Doctors* anniversary special, where she teamed up again with Jon Pertwee's Doctor to fight the Cybermen. At the end of that story, she was returned to Earth, and we didn't hear from Sarah again until the 1995 independent video spin-off *Downtime* where she helped battle the Yeti in present-day London. Then, in 2003, Big Finish released a CD mini-series titled *Sarah Jane Smith*, which caught up with Sarah in the twenty-first century. We'll find out more in 2006...

PLUMBING THE DEPTHS

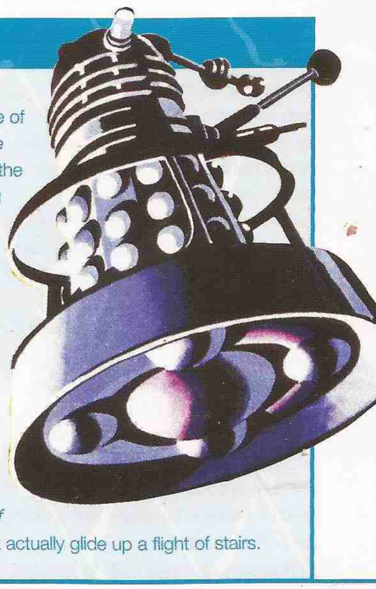
Eagle-eyed viewer **Mohammed Khan** e-mailed us to ask a couple of questions that, frankly, Sorvad can't answer definitively. He's noticed a couple of odd moments in stories from the new series. "In *The End of the World*," writes Mohammed, "Jabe tells the Doctor there are no technicians or maintenance staff on board Platform One. But earlier in the episode, Rose meets the plumber Raffalo – who is clearly maintaining the station. How is this so?" Mohammed has a great future ahead of him as a TV script editor! Sorvad has pondered this query and formulated a possible answer. Jabe is mistaken; as a member of the wealthy elite of the year five billion, she takes little interest in the servitor class, and simply assumes the platform to be run entirely automatically. There is clearly nobody aboard (apart from the Doctor) racing towards the computer reset button, so it seems likely that Raffalo is one of a skeleton group of technicians responsible for correcting minor physical problems only; blockages or leaks that a computer couldn't correct.

Mohammed's next query is on a more general point. "When Rose opens up the TARDIS in *The Parting of the Ways*," he says, "and becomes the Bad Wolf, she's able to save the Doctor, destroy the Daleks and set everything to rights using its mysterious powers. If the Time Lords had such power available to them, how did they ever lose the Time War?"

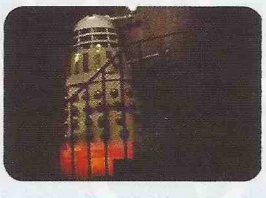
Again, this one's open to speculation. I think it's important to remember two things. The power of the TARDIS breaks open in *Boom Town* only when the TARDIS is being torn apart by Margaret's scheme; it's not something readily available to the Doctor (or presumably the Time Lords). Also, in *The Parting of the Ways*, the Doctor is horrified – more horrified than we've ever seen him – at what Rose has done in breaking up the TARDIS and calling on that power again. It's obviously very dangerous; and it causes his regeneration after all. The Time Lords were obviously terrified of using it, and I would suggest it wasn't even on their agenda in the Time War, as it could cause even bigger problems. Thus it would seem likely that the regeneration isn't the only consequence of Rose's actions. The power at the heart of the TARDIS is still a mystery. Who knows what will be revealed in the next two seasons?

Still, why don't we take this opportunity to throw open a section of *Matrix Data Bank* for you the readers, called 'Sorvad's Stumped!' If you can think of other (better?) answers to these mysteries, pop them along to **DWM** and we'll jolly print them! We're *Doctor Who* fans, we have to fill those gaps! ■

FLIGHT OF THE DALEKS?



Sally Martin from Windsor writes to say, 'My granddad says he remembers the Daleks went upstairs in an old black and white episode of *Doctor Who*. Is he right?' Well, Sally, yes and no. In the 1965 story *The Chase*, starring William Hartnell as the Doctor, the Daleks are seen on the upper floor of a haunted house – but we don't actually see them going up the stairs. (Your granddad might be thinking of the Dalek comic strips in 1960s comic *TV Century 21* [see right] where they whizzed around on 'hoverbouts'.) The first time we actually see a Dalek take to the air in the TV series is in *Planet of the Daleks* (1973), where a Dalek glides on to an 'anti-gravitational disc' and pursues the Doctor up a ventilation shaft. (The Doctor's holding on to a parachute to get up himself.) Then, in 1985's *Revelation of the Daleks*, there's the suggestion of a hovering Dalek, and their creator, Davros is definitely seen to defy gravity. But it isn't until 1988's *Remembrance of the Daleks* (left) that we see a Dalek actually glide up a flight of stairs.



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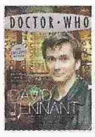


DWMAIL, Doctor Who Magazine,
Panini House, Coach and Horses Passage,
The Pantiles, Tunbridge Wells, Kent, TN2 5UJ

E-mail: dwm@panini.co.uk (marked 'DWMail' in the subject line)

It's still four months to go until *The Christmas Invasion* (noooo!!), but it seems that the Tenth Doctor is already making his mark...

THE NEW TENNANT

David Tennant, you star! That costume is soooo *Doctor Who* – the best since Tom Baker! Please tell me you've got a stick of liquorice in your pocket and my joy will be complete...

PETER DIXON CHESTER

The future looks very bright indeed for *Doctor Who*, what with David Tennant, who I think will be a fantastic Doctor, the return of Sarah Jane and the Cybermen, Stephen Fry and Billie Piper. And the 'Geek Chic' costume is brilliant!

CORY EADSON E-MAIL

Just wanted to write to say thank you for having a lad from Paisley on the front cover as the Doctor. The interview with David Tennant was great – he sounds both enthusiastic and suitably aware of what he has taken on. He gives me great confidence for the future of the series and I look forward to his many, many episodes, especially the Cybermen ones. Roll on Christmas!

BRIAN M MILTON EX OF PAISLEY

I've just seen David Tennant in his Doctor's outfit, and it looks brilliant. The striped suit that's a bit scruffy-looking, with the trenchcoat and trainers is so Doctorish. Now I've seen it I couldn't imagine him wearing any other outfit!

Incidentally, I was looking through my old diaries the other day, when I found this entry I'd written on 11 June 1995: 'On *The Movie Game* they had a clip of the *Doctor Who* story *The Power of Kroll*. John Barrowman said he was a big fan and that there's still a lot of fans even though it's not on the telly anymore'. Who'd have thought that 10 years later he'd be starring in it himself!

KATE GRIFFITHS E-MAIL

NOT MADE-UP?

Do you write all these letters of praise for the new series yourselves? 'It's fantastic, I love Rose, the new TARDIS is brilliant and farting aliens are so clever... Tom (age 9) E-Mail'

Easy, eh? It wouldn't surprise me! Or has society now 'dumbed down' to the point where we like the TV, films, music or *Harry Potter* books that we are *told* to like? So now we have glowing letters of praise for a series with dreadfully weak scripts dressed up in politically correct trimmings with an odd sexist bias (against straight males) and a peculiar sexual bent hiding behind impressive CGI effects.

I only hope it gets better with David Tennant. Scripts must get much, *much* stronger, the Doctor *must* be restored to a central role, the show *must* lose its sexist bias and awful political correctness, Rose must grow up into a young woman (quickly), and we *must* have adventures on other planets – not in bloody Wales – otherwise interest will soon wane. I'll stick with classic, real *Doctor Who*, thank you!

ROBERT HARGREAVES HANTS

All the letters that **DWM** has received praising the series have been genuine letters from readers, Robert. The number of positive letters versus negative ones published accurately represents our post bag – which as we've said before, is around 95% positive. We respect the right of every reader to his or her opinion, but feel that there's nothing to suggest that interest in the series is set to 'wane' anytime soon. Quite the reverse, in fact! Now, here's two more letters that we haven't made up...

SATISFIED CUSTOMERS

Although I never saw *Doctor Who* when I was younger, I decided to watch *Rose* to see what all the fuss was about. It was the best decision I ever made! 13 weeks of top quality entertainment later, and I was hooked. Well done to everyone involved, especially Chris and Billie. I am already looking forward to the Christmas special and the next series!

HELEN GALE TORQUAY

Thea and Noah Hickman-Riding (ages 8 and 6) with the Dalek they made out of a Malteser box, straws, lego, drawing pins and string. *[Yes, they're my neice and nephew. Who says nepotism's dead? – Ed]*

I just wanted to reiterate the general view shared by readers in last issue's **DWM** – how brilliant the new series of *Doctor Who* has been, especially *The Parting of the Ways*. What an all out epic! As for Christopher Eccleston; we're all disappointed at his departure, but I think we should be grateful we had such a damn fine actor playing the Doctor in this series, and we will always have these episodes to enjoy over and over again.

If this series, and the brilliance of Russell T Davies are anything to go by, we're in for a treat next year. I'm already looking forward to the Cybermen two-parter! And I'm sure we'll all warm to David Tennant just as we did with Chris. *Doctor Who* has made me feel like a kid again, and I really can't wait til Christmas!

SHAWN BRIGGS STEVENAGE

SOUNDS FAMILIAR?

After reading Alys Hayes' letter in **DWM** 358 about her mistaking the new series of *Doctor Who* for *Rose Tyler: Time Traveller*, I was reminded of the very first series of *Doctor Who* way back in 1963. Wasn't that series about two schoolteachers, Ian and Barbara, in an adventure-education-soap series (there is a romantic subplot between the two, complete with 'domestic' scenes) travelling in time and space, visiting the future and the past, trying to get back home? They have a go at defeating aliens, changing history and saving the day – and they have a cranky old man and his granddaughter trying to pilot the time machine back to Earth 1963, and he too often moans about the primitive minds of humans, but more often than not, is rescued by them (usually Ian and Barbara)!

Call me crazy, but doesn't it make sense at the start of a new series to introduce a new alien lead character through the eyes of those with whom we can identify more closely with? And besides which, would anyone really swallow it if in 2005, Rose just screamed and relied on the Doctor to rescue her? Let's face it, as much as we love the series, we've come a long way since Victoria killed a weed with her scream, or Sarah Jane was kidnapped by a giant robot!

TIM HUNTER MELBOURNE

WE ALSO HEARD FROM... DANIEL SAUNDERS; "I enjoyed the recent *Fact of Fiction* article on *Revelation of the Daleks*. Regarding Alan Barnes' suggestion of alternative biblical names for Dalek stories, perhaps, given their recent religious conversion, we could have a *Songs of Praise* crossover titled *Psalms of the Daleks*?"; **STEVE SMITH**; "Yes, the new series of *Doctor Who* was brilliant, but if I read another letter that says 'I was moved to tears', I'll explode! You big bunch of cry babies! I'm dead hard, me!"; **ALICE GILVEAR**; "Need more *Doctor Who* NOOOOOOOW!!!" We know how you feel, Alice...

BACK WITH THE OLD!

Okay, now it's over, I'll admit it. I liked the new series. I even grew to like, in places, Christopher Eccleston's performance – though he wasn't the Doctor I know. And Billie is, of course, brilliant. But now that it's off the air, can we please have the 'old' show back to its former prominence in **DWM**? For over 25 years the mag has had something for everyone, but in recent months it has become just endless filler articles about the new series. And please can we drop all this rubbish about the forthcoming 'Series Two'. It's Series Twenty-Eight, okay?

TONY INGRAM IPSWICH

Could you produce some kind of special magazine devoted to the original *Doctor Who* (1963-89), perhaps a couple of times a year? This would help younger readers to become acquainted with the original series and would also mean those of us only interested in the original series would have something to read without being reminded of the new version.

T LAIRD PAISLEY

DWM will, of course, continue to cover *Doctor Who*'s past as well as its present, but while the programme is in production, our emphasis will remain the current episodes. Whether you like it or not, BBC Wales' current production is just as valid *Doctor Who* as anything produced between 1963 and 1989 – and as the series' official magazine, **DWM** will continue to focus on it. So there! That said, fans of *Doctor Who*'s past eras may do well to look out for our next Special Edition, out this November...

> "Would anyone really swallow it, if in 2005, Rose just screamed, and allowed the Doctor to rescue her?"

VIEW FROM THE SOUTH

I have just picked up **DWM** 356 and it was completely brilliant! (Yeah, I know it's a few months old but distribution is a bit slow down here to Australia.) I just wanted to congratulate you and thank you for one of the best issues I've seen in over 10 years of reading **DWM**.

It was completely packed with great articles, and loved the interviews with the many supporting cast members. **DWM** is looking better than ever. As Clay said in his editorial, it's partly down to having so much new stuff to report on, but you guys did it so well I felt I had to write my first ever letter to **DWM**.

Last thing, I have to let you know how much I love Roger Langridge's artwork, and Ben Wilsher's Ninth Doc and Rose pic was brilliant as well – I look forward to seeing more from him. Oh yeah, although I gave up having *Doctor Who* posters on my walls years ago, the great one included in this issue has gone straight up onto the lounge room wall – at least until my girlfriend gets home!

MARK MCDERMOTT MELBOURNE

MUTANT COOKING

Being at something of a loose end on the weekends now that the series is over, my son (Jacob, age four) and I decided to do a spot of cooking. Figuring that the Dalek cake from the *Dalek Invasion of Earth* DVD might be a bit tricky for him, we went for something a little simpler: a Dalek mutant! Here is a photo of the end result – it was a shame to tuck in. He was particularly proud of the brain! Now, does anyone have any tips for removing cochineal stains from clothing?

CHRIS LANE E-MAIL

WHO'S THE FIRST?

I don't suppose I'm the first to point this out, but here is a plot point the *Doctor Who* writers might want to consider. Since we didn't see the regeneration between the Eighth and Ninth Doctors, is it possible that Christopher Eccleston might not be chronologically the Ninth? Could he actually be an earlier incarnation of the Doctor that predates our 'First' Doctor, William Hartnell?

Although I'm no expert, I always understood that the Hartnell Doctor wasn't chronologically the first, but had regenerated previously several times. Who is to say that both Chris Eccleston and David Tennant might actually be two of the Doctor's earlier incarnations; say numbers 1 and 2 or 3 and 4?

KEVIN LAW E-MAIL

It's an interesting idea, Kevin, but doesn't really stand up to close scrutiny. It was stated several times in the series that Hartnell's Doctor was the earliest. Plus, if Eccleston and Tennant pre-date Hartnell, how do you explain Hartnell's Doctor not knowing of the Daleks in their first meeting, or Tennant's Doctor bumping into his 'old' friend Sarah Jane Smith next year?

AT SIXES AND SEVENS

Having read and thoroughly enjoyed all three of the excellent Panini Books *Doctor Who* Graphic Novels published so far (*The Iron Legion*, *Dragon's Claw* and *The Tides of Time*), I just couldn't believe it when I came across the ad at the end of *The Tides of Time* announcing that the next book would be *Endgame* – 'the first of four volumes collecting the complete run of Eighth Doctor comic strips'.

For some strange reason Panini Books is jumping straight from the Fifth Doctor to the Eighth, and appears to be totally ignoring the comic strip adventures of the Sixth and Seventh Doctors. Is the *Doctor Who* Graphic Novels series set to disappear altogether after the four Eighth Doctor volumes have been published, or will Panini Books be publishing Graphic Novels for the Sixth and Seventh Doctors?

FREDDIE R ALDOUS E-MAIL

It's a bit early to say at this point, Freddie. Several of the Sixth and Seventh Doctor strips were published in Graphic Novel format a few years back, but it's possible that 'complete' collections will be published in a few years time, after the Eighth Doctor collections. The Graphic Novel range has been quite a success, so if sales remain healthy, there's every chance that these books will see the light of day at some point in the future...

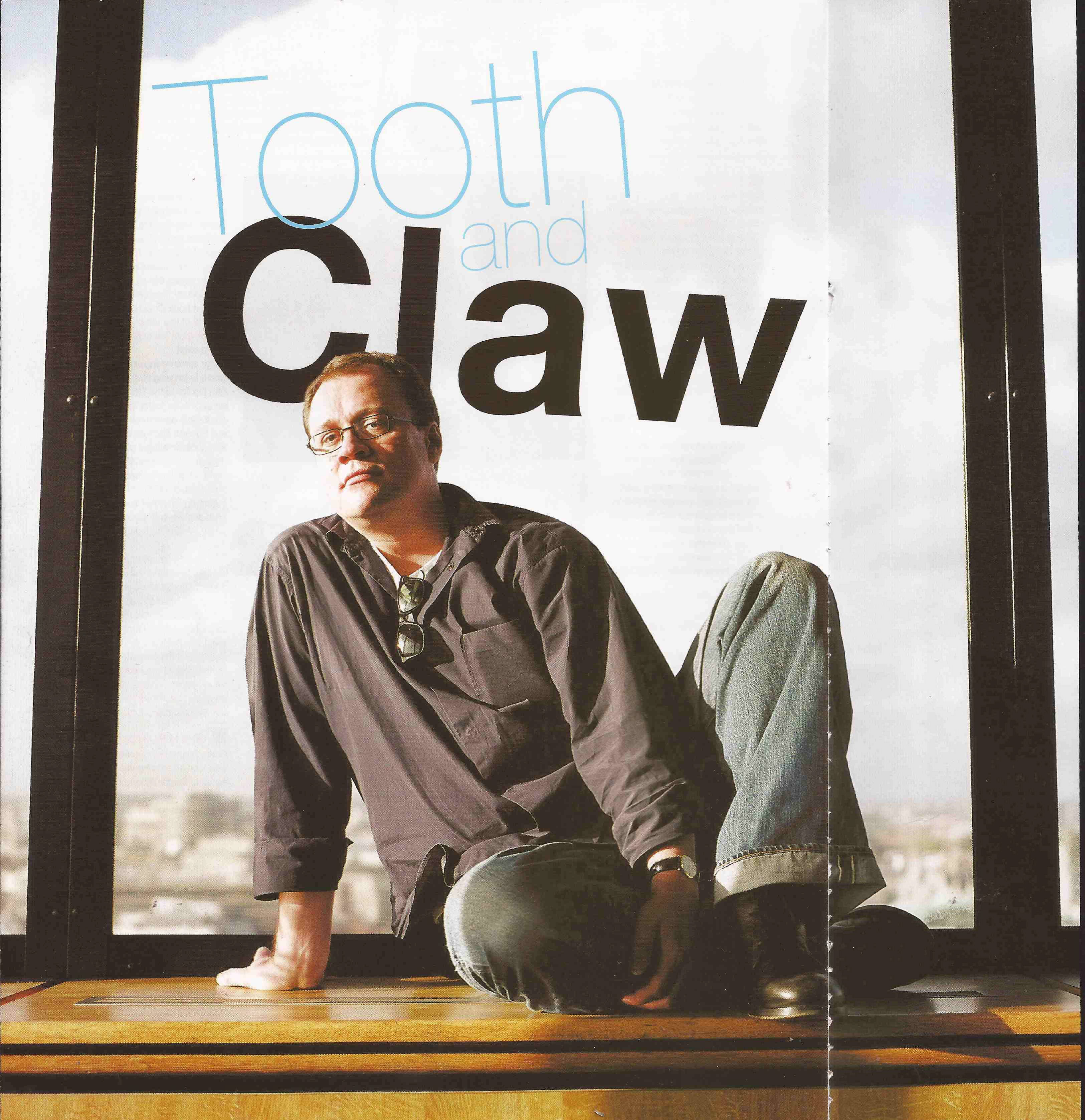
WHEN'S JACK BACK?

Firstly, I'd just like to praise everyone who worked to bring the recent series of *Doctor Who* to the screen. It was just fantastic! But more to the point, I've read somewhere on the internet that Captain Jack will be back in Series Two, despite what Phil Collinson said in issue 358. The website stated that he would make his comeback in Episode 7 and remain in the series until the end. I'm not suggesting that your magazine has lied however – you are the most reliable source to find out more about the series – but is this true?

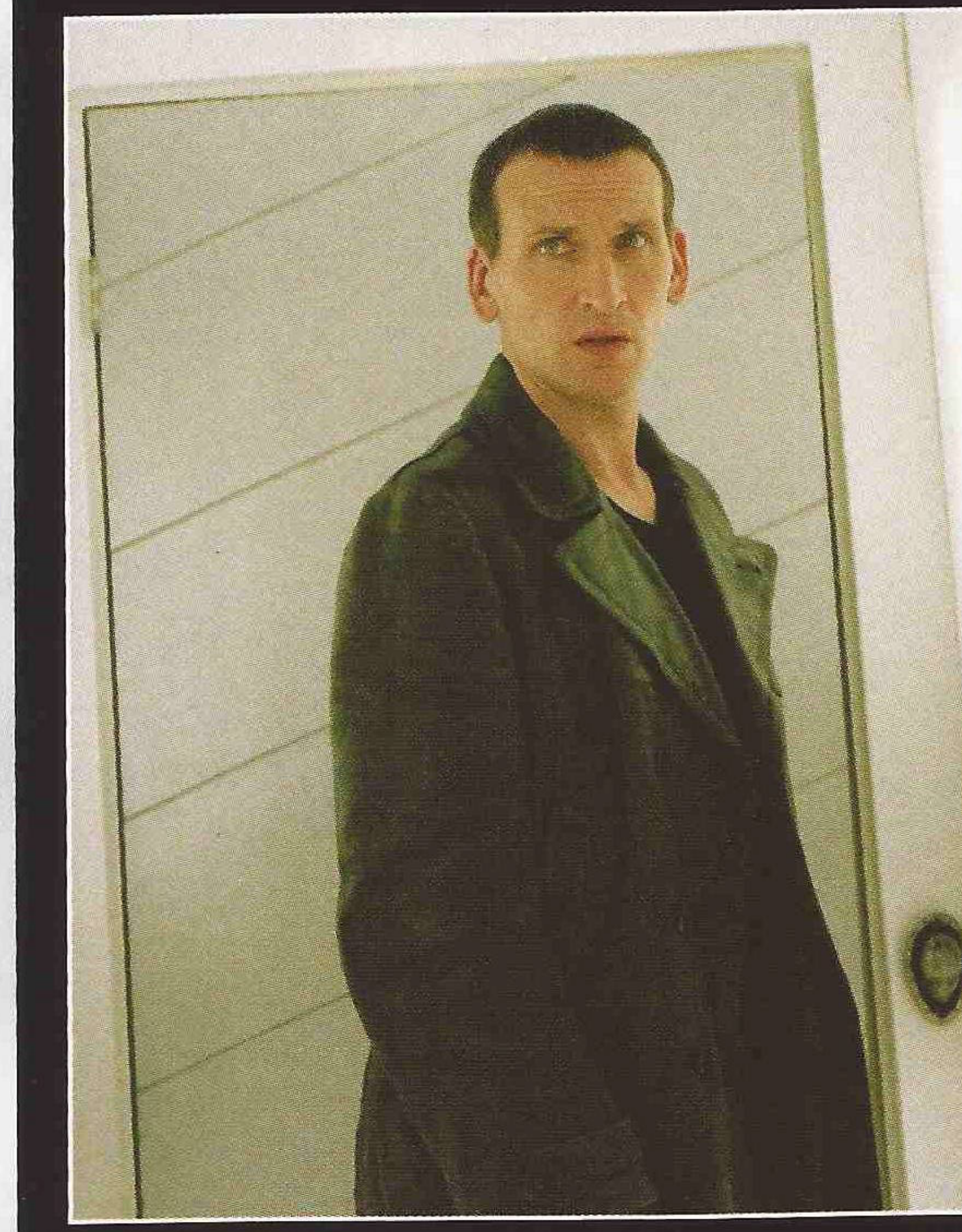
SCOTT EVANS E-MAIL

Russell T Davies confirms Captain Jack's status in this issue's interview on page 12, Scott. Needless to say, **DWM** and the BBC's official *Doctor Who* website are the only two official places to find out accurate news about the series – free of rumours and half-truths – so if you read it somewhere else, remain sceptical!

Tooth and Claw



As executive producer and main writer of the TV sensation of 2005, **Russell T Davies** certainly has a lot to smile about these days! In part two of our exclusive chat, **Benjamin Cook** quizzes Russell on badly-placed cooling systems, being interrupted by Graham Norton, and choosing the Tenth Doctor's new look. Hoots mon, let's get started!



▲ *The Doctor (Christopher Eccleston) arrives in a rather different version of the* ***Big Brother*** *house in* ***Bad Wolf****. Russell T Davies is an avid viewer of the genuine article...*

IT'S HALF-PAST NINE ON THE evening on 27 May, and I'm sat in Russell T Davies' flat in Cardiff ("I've lived in Cardiff for an eternity – somewhere in my youth or childhood, I must have done something bad"), having hurried back from a seafood restaurant (see last issue – where were you?) to stare wide-eyed and open-mouthed at his widescreen television, upon which this year's *Big Brother* is launching itself onto the desolate summer viewing schedules. Obviously, we're hooked.

"Perhaps I should call myself Science?" muses Russell, as Citizen Science – for it is he – enters the House. "Science T Davies, huh?"

But then your initials would be –

"Oh. Yeah. Maybe not, then."

Russell and I continue our chat as the latest band of buxom bimbos, social misfits and all-round weirdos enter the *Big Brother* house.

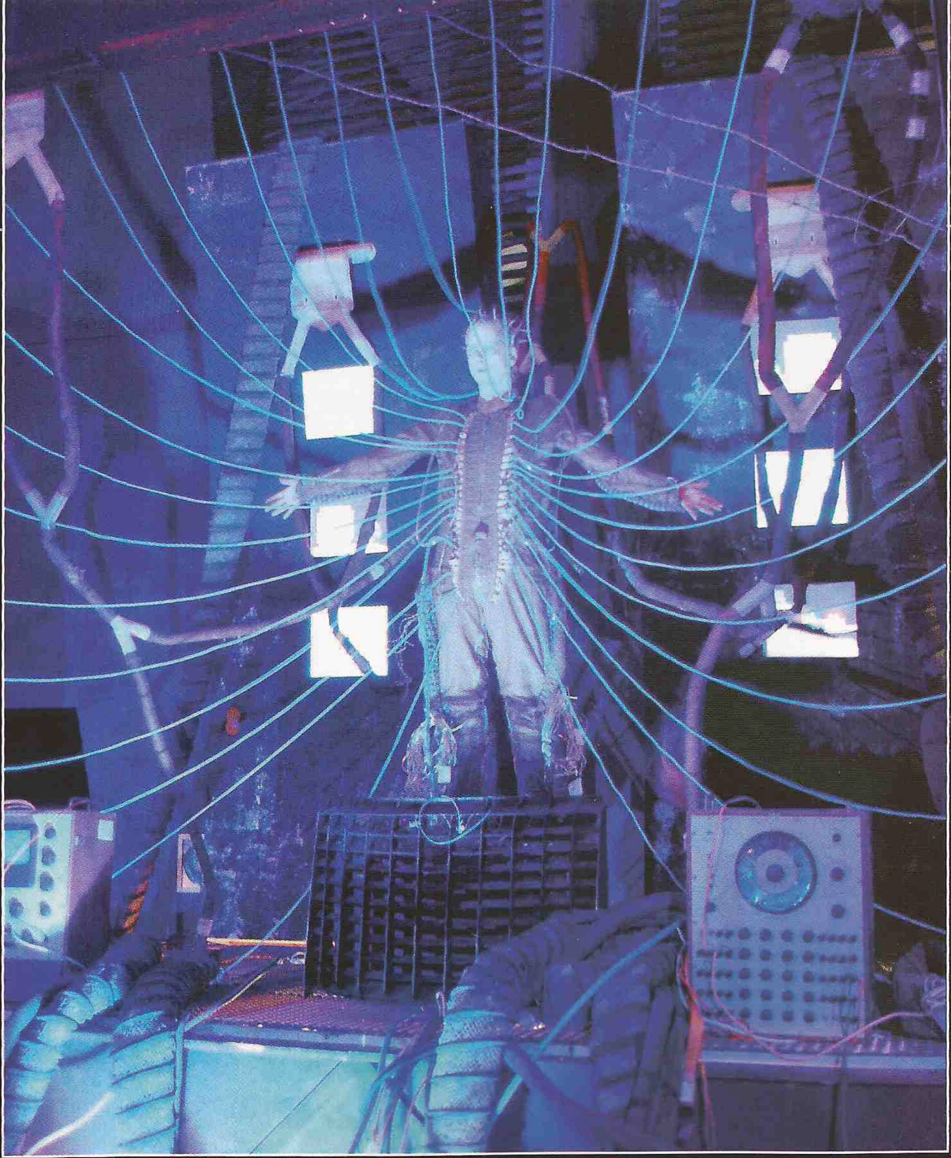
"No one else will get an interview like this," he assures me, a glass of red wine in one hand and a cigarette in the other. "Let the rest keep nagging."

I bet Russell says this to all the good-looking mags? No? Apparently not...

"I've had 25 years of reading **Doctor Who Magazine**," he says. "Honestly, I'm not just saying this cos you're here, Ben, but getting the magazine involved in the new series is one of my proudest achievements, seriously. On other TV tie-in magazines, there's no onus on the production team to get involved, to make the product good, and I think that's wrong. People will pick up this magazine, with our logo on it, and it must be as good as the programme itself. **DWM** is an industry-leader now. Other magazines must read it and die."

Although Russell is generous in his praise of others, the wonderful thing about him is that he lacks the nauseating false modesty that besets all too many writers. When I ask him to describe his own writing style, he thinks hard and counts off: "Fast. Cheeky. Colourful. Good laughs. Proper drama, proper emotion in it. And specifically – this is the thing that enticed me to do *Doctor Who* – big pictures. Television doesn't do that enough; most television is people sitting there talking. I always try to write big pictures and it drives people mad, because the budget goes to hell. Even in something like [his 2001 ITV drama] *Bob & Rose*, there was a riot in Episode 4, in Manchester town square! Believe you me, the budget people were tearing their hair out – 'Oh for God's sake, he told us that this was a romantic comedy,' and I'm going, 'Yes, it is, but it needs a riot with Penelope Wilton chaining herself to a bus in order to make its point!' At the same time, I knew that at its simplest *Doctor Who* is about a man and a woman, and that's a great basis for any drama. An alien and a human. You've got to make him accessible; you've got to make her accessible.

"Honestly, it drives me mad," he persists, "because there's so much potential in science-fiction, but you read the listings magazines and under *Star Trek: Enterprise* it'll say, 'The Crystals of Poffnar have been hidden in a cave, and so-and-so argues with the Federation that they have to be retrieved.' What is there to watch in that?! But one of *Buffy*'s billings ▶



▲ *It's a big old universe... the Controller (Martha Cope) oversees the Game Station in* ***Bad Wolf****...*

> "Let's not argue daft arguments. Does it honestly *look* small? It's not a small universe; it's almost too big, and that's why you have to find ways to ground it."

◀ might be, 'Buffy falls in love and discovers he's a monster.' Brilliant! It speaks to your heart. That's a great model to follow. It's the emotion they get in there, the fun they have. They do big pictures, big fights, big monsters, corny dialogue – sometimes you want to get corny – but they're unashamed of the size of it. A bunch of space travellers out to retrieve the Crystals of Poffnar is not going to work, but Rose meets her father, and Rose sees the end of the world, and the Doctor fights a fleet of half-a-million Daleks is actually going to work. It's the size of it.

"I'm lively and funny," he continues, flicking his cigarette for emphasis, "and you've got to get that into the show – a sort of optimism and energy. That comes across on screen. You say to designers, 'It's got to be big, but it mustn't be over the top.' I think our greatest day was when [production designer] Ed Thomas walked in, because he's just brilliant. He's our saving grace. On top of that, Ed was Welsh, a Swansea boy. We'd met a lot of very good designers, who I'm sure would have done a good job, but Ed understood it, the size of it and the scale of it. He talked about using light to builds sets and things like that. He talked about the ambition of it, and that was magic."

It could be argued that setting every episode either on Earth or on a space station directly above the Earth makes the universe a smaller, less ambitious place.

"Let's not argue daft arguments," Russell rebuffs. "Does it honestly *look* small? It's not a small universe; it's almost too big, and that's why you have to find ways to ground it. I wanted something that would give us a base – you know, the equivalent of the UNIT family. Although the Pertwee years aren't my favourite, there was a sort of continuity to them. You know the old argument that everything relates to humanity? On the one hand, I'm saying, 'It's so events-driven, it's different every week,' but also it mustn't be so different that it's disposable. You run the danger of the audience thinking, 'Oh, more nonsense next week.' We've got to make it bulletproof – I mean for the public, not the fans. Nothing's bulletproof to a fan. But it's vital to think of the public, not the smaller world.

"One bad set," he says, leaning forward, "and we'll get taken the piss out of. One polystyrene rock, one bad performance, one rubbish laser beam and they'll be ready. The first shoddy alien planet? The bad reviews will start. And not just the bad reviews, but also the jokes. We've stopped jokes about shaky walls and rubber monsters – jokes that have been there for 20 years and I thought were fairly indelible. *Doctor Who* was remembered as a shaky-set, rubber-monster, anorak-viewing joke. That ridicule is a very dangerous enemy, and I can't believe we've fought it so well. The programme has to be invulnerable."

And alien planets put it in the 'vulnerable' category?

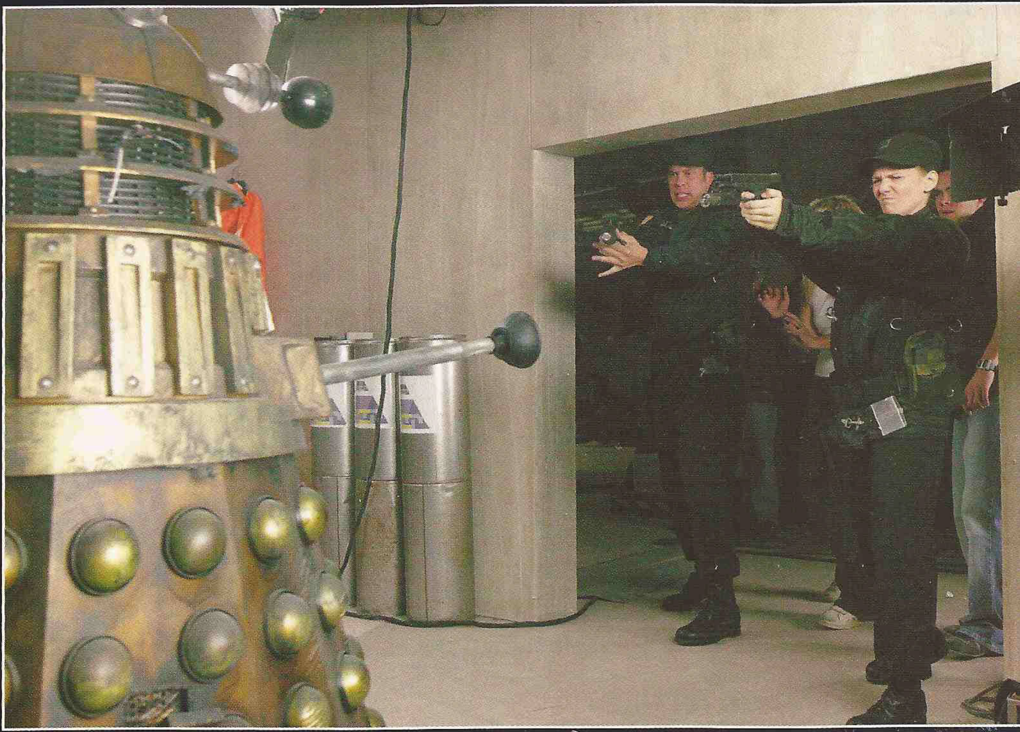
"Exactly," he nods, finishing his glass of wine, then pouring himself another. "I'd rather have a review that says, 'Why doesn't he ever leave Earth?', than a review that says, 'What a rubbish planet!' Frankly, everyone came to the press launch ready to attack, and we actually presented them with something that's not just bulletproof, it's bombproof. I don't care if you like that first episode or not, but it's

◀ *The Doctor and Rose return to Earth – and more danger! – in* ***Aliens of London****. Russell declares that the show must always be grounded in believable present-day settings.*

▲ *Russell chose the Autons as the perfect 'classic' monster to launch the new series.*

▼ *Graham Norton – is he canon?*

▼ *Russell was adamant that he wanted to save the return of the Daleks until Episode 6 – which could act as a 'second launch'.*



indestructible. It's that strong. And that's what we had to do on every single episode..."

Can we expect to see some alien planets in the second series?

Russell grins. "There are three episodes set on alien planets – proper planets, yeah. Now that I know that we have a design team, costume and make-up, and directors especially, who can make it bulletproof, and having seen how beautifully [visual effects house] The Mill can do things, we can now start to attempt those sorts of alien skies and landscapes."

WHY DID RUSSELL DECIDE TO launch the first series with the Autons?

"Initially, the BBC wanted the Daleks in Episode 1," he admits, "and I was just adamant that they were wrong. I said to them, 'If you save the Dalek 'til Episode 6, you'll get a second launch' – and I was right. To be honest, any series can launch big. 'If we're suffering, if our ratings have gone down, if we're on like three million by Episode 5,' I thought, 'the Dalek will bring it up.' Actually, the ratings were consistently high, but *Dalek* was very deliberately placed as a new launch episode. The Doctor and Rose just 'arrive'... there's no mention of her mother, no mention of Mickey... it's like a brand new start, that episode. And the BBC was worried – we had more conversations about the Autons than anything else. Until I wrote it, it looked like just an old monster. But you can waste a lot of time trying to be original. It doesn't have to be original: it just has to be good. When I'd written the script, they saw what I meant, that actually the Autons are in the background. They're a plot device so that the Doctor and Rose can meet."

The first episode, *Rose*, got no less than 10.8 million viewers! You must have been over the moon, Russell?

"I know! Astonishing! Who would have thought? Now that we're a success, you forget that we were up against *Ant and Dec* on ITV. Theirs is a brilliant show. It's not rubbish. In four years, it had never been beaten by a BBC programme! The bookies put their money on *Ant and Dec*. That really annoyed me, actually, cos I thought, well, bookies don't waste money. Even *Celebrity Wrestling* could have gone either way..."

Don't you feel even the teensiest bit guilty, though, that *Ant and Dec*'s replacement was axed? No, don't laugh! Do you have a message for the *Celebrity Wrestling* production team, many of whom are probably now unemployed, with families to support...?

"Hah-hah, not at all! I think it was a cheap and cynical idea. And I like celebrity nonsense. But *Celebrity Wrestling* seemed cheap and low. Actually, I had dinner with [presenter] Kate Thornton once. She's a lovely woman, full of gossip. My God, the gossip she knows! And you know what? She'll bounce back."

What are we to make of *Doctor Who*'s very own celebrity guest star, Graham Norton, and his impromptu cameo in *Rose*? Is he canon?

"Oh, my heart was in my boots!" gasps Russell, recalling the technical problem that left sound from Norton's *Strictly Dance Fever* show playing over the opening scenes of *Rose*. "We were dying! I was watching it at my friend's and I was like, 'Errr, what was that?' Actually, I realised straight away what it was: it was Graham Norton's voice. It was just before the Doctor said, 'Run!', wasn't it? It was just before he first appeared. I was like, 'No, no, no, not now!' What was terrible was that you never knew when it would stop. When it happens once, you think, 'Oh well, these things happen.' The second time it happened, I spent the next 20 minutes sitting there terrified, while Phil [Collinson, the producer] and Julie [Gardner, executive producer] were screaming down the phone to BBC Presentation people, who were desperately running around pulling out plugs! In fairness, they do take things like that very seriously at the BBC. There were post-mortems. There's a whole department called Presentation, so I should think it was a nightmare for whoever was there that night. You never want to give the audience a reason to turn over, especially on a big launch night like that."

It would make a nice DVD extra, wouldn't it?

"I know, I said that! I'll have a word, hah-hah. Actually, my friend Carl, who was Mr Gay UK, was in the *Dance Fever* studio that night. Carl had been texting me saying, 'Oh, it's brilliant, I'm in the *Dance Fever* studio! Lots of sexy men! Good luck for tonight. And Graham says good luck.' And then, half an hour later, this text came through saying, 'Was Graham's voice broadcast over *Doctor Who*??' In the *Dance Fever* studio, they were just rehearsing away and someone had to go in and tell them, because they didn't know! You forget that side of it – someone going up to Graham Norton and saying, 'You've just been broadcast over *Doctor Who*!' I've met Graham a couple of times – he's not a friend or anything, but he's a lovely man – and he was mortified."

It must have got him the highest ratings of his career?

"Don't be cheeky! About three weeks later, Carl forwarded me a text from

▲ *Just some of the many aliens who have come to witness* ***The End of the World****...*

▲ *In* ***World War Three*** *it's Mickey who saves the world – but only with the Doctor's help...*

◀ Graham saying, 'I sit in my dressing room every week watching your show.' Oh bless him. That's nice, isn't it? But you don't think about Graham Norton being mortified. He must have thought, 'My God, I've just ruined the transmission of *Doctor Who*!' How funny. I should have texted him back: 'Yes, you did, you bastard!' Hah-hah."

THE SERIES' SECOND EPISODE, *The* – Norton-free – *End of the World*, was particularly expensive to make ("I wanted us to start big, then go even bigger," says Russell). But here's the thing that bothers me: on a swanky space station in the Year Five Billion, why would the emergency switch to restore the all-important sun shields be located at the end of a walkway, past three dangerous giant rotating fans? Why, Russell? *WHY*?

"That," he says, exploding with laughter, "is a very good question. Look, it's because... the architect... was mad! Ha-hah! It's pure *Galaxy Quest* – that film understands fans so well. That corridor full of hammers, for a fanboy, is a piss-take, it's a criticism... but for a normal, happy viewer, it's actually one of the most exciting sequences in the film. It genuinely works. It operates on more than one level: there's the joke, the fun, and then there's real drama. They survive the hammers! It's done with such affection. If you think the hammer sequence is only a sci-fi joke... well, you're a very limited viewer, and that's tough on you, very tough, cos you're missing the drama. In *Doctor Who*, there's that same knowingness. It's there in the Doctor's 'And guess where the switch is?' It's a big wink at the audience – but, crucially, it's still exciting. It's *very* exciting! It's a wonderful sequence – just relax, don't suffer! Enjoy yourself! The Doctor can rewire a computer at the drop of a hat, we all know that, but you very rarely have the chance or the budget to make him an action hero."

I put it to Russell that actually the Ninth Doctor doesn't show his heroic credentials quite as often as his predecessors. It's often left to other characters – like Rose, or Charles Dickens, or Mickey, or Cathica, or Pete – to rescue the Doctor and save the day.

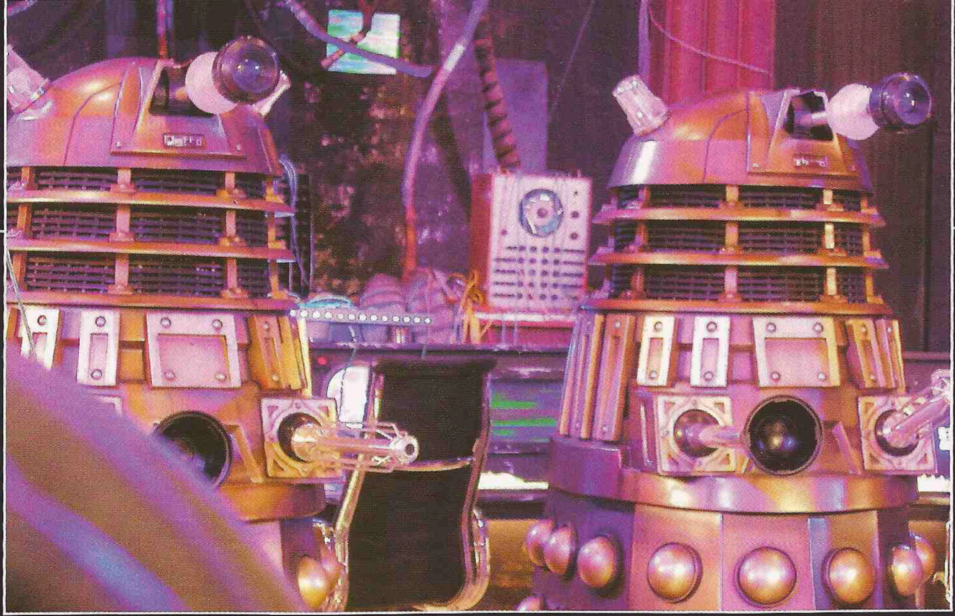
"That's absolutely deliberate," states Russell, lighting another cigarette. "He's 900 years old, he has two hearts, he has the cleverest mind in the universe – frankly, he could walk into any situation and solve it. You've got to write a better character than that. I'm much more interested in the frailties, and the weaknesses, and the faults of people, the subtler strengths. Whenever somebody else saves the day, it's only because the Doctor is there. Mickey, who's a prat in the first episode, later becomes the man who saves the world, on a mobile phone, in a council flat. The Doctor tells him what to do: he puts Mickey in the position of heroism. All the way through Episode 7, the Doctor's telling Cathica that she's not a journalist cos she's never questioned her world: he puts a woman who's failed in her job in a position where she finally acts. In Episode 8, he gives his life to protect Rose – he's eaten by a Reaper – and in doing so, in being such a good father figure, he makes Pete realise what a good father is.

"I mean, in Episode 2, the Doctor senses the one second that he can step through that fan – he's a Time Lord, a Lord of Time, and he knows the one second. He's practically feeling the force! That's mystical heroism. I would seriously argue that he's never been so heroic. Even at the end of Episode 13, where he's in the position of killing all Daleks, he cannot do it – and I love him for that. The Dalek Emperor asks if he's a coward or a killer, and what a fantastic hero – and you won't get this often – to stand up and say, 'I'm a coward. I would rather be a coward.' Frankly, no one on *Stargate* would ever say that."

When the production team briefly 'lost' the rights to use the Daleks ("There were times when we were banging our heads against the wall," says Russell, "but none of it seriously held us up"), what impact did it have on Russell's plans for the season finale?

"I think I probably thought, 'Oh, I'll bring back the Cybermen or something.' No, actually, we came up with a replacement enemy for Rob Shearman's episode, which I don't like to describe because we'll probably use it one day, and that enemy would have then come back at the end of the series. Part of Rob's script was that no one ever quite found out what the monster was – even the Doctor didn't know – and it seemed to have some big secrets. It knew of the Doctor, I think... Thank God, we got the Daleks back. It would have been a poorer series without them, and we would have been bored to tears with people asking, 'When are the Daleks

▼ *Guess where the switch is?*



coming back?' It's the only thing people ever ask."

So – erm – when are the Daleks coming back? Series Two? Series Three?

"There are only so many times you can keep bringing things back from the dead," he insists, "so for the moment... but oh, they'll so come back one day. There's no stopping them. I did write in Episode 13 that they're the last Daleks in existence, but I quite happily wrote that knowing that it's science-fiction and someone will come up with a solution. Of *course* they'll be back."

> "I did write in Episode 13 that they're the last Daleks in existence, but I quite happily wrote that knowing that it's science-fiction. Of *course* they'll be back..."

I WONDER HOW EASY RUSSELL found it to choose the other four writers for Series One.

"Piece of piss," he replies, waving his cigarette nonchalantly. "I knew exactly who I wanted. I mean, I had the idea of doing the lone Dalek story because of Rob's *Jubilee* audio play [released by Big Finish in 2003]. I listened to that and thought, 'This is brilliant!' So, when I pitched that idea to the BBC, I sort of said, 'I want this to be written by Robert Shearman, because he's very, very good.' Steven Moffat we gave a two-parter to because he's so clever, and sexy... and he introduced Captain Jack, the new sexy companion... and just sex, sex, sex! Steven is always sort of saying, 'Ooh, I'm a comedy writer' – he has this great defence shield. He says, 'I just do funny lines,' but he writes the most poignant, beautiful drama you can imagine. We were lucky to get him. And the Charles Dickens episode? Hello Mark Gatiss! That was the easiest decision in the world. And I absolutely wanted to use Paul [Cornell] because, well, he's a friend and a great writer, but also because I knew that we were killing dead his webcast Doctor..."

Russell is referring to 2003's animated internet adventure *Scream of the Shalka*, written by Paul Cornell and starring Richard E Grant as the Doctor. "Paul put so much life and work into that project," says Russell, "and the TV series crushed it, and I thought that was a shame. I wasn't a fan of Richard E Grant in it, I have to say. And yes, you can print that! I thought he was terrible. I thought he took the money and ran, to be honest. It was a lazy performance. He was never on our list to play the Doctor. But I love the fact that *Shalka* exists, and it could have continued. Also, all the emotion that Paul put into his *New Adventures* novels was exactly what we wanted, and so that *Father's Day* episode obviously fitted him."

Was there also an element of giving the gig to people who'd kept the show alive during 'the wilderness years'?

"To be honest, no. There was an element of giving it to people who know their science-fiction, because science-fiction writing can go wrong. That's sort of what happened with the 1996 TV Movie, where everyone dies at the end but the TARDIS takes them back to when they were alive. There's lovely drama in that – I could watch that with a glass of wine and think it's absolutely beautiful that Grace and Chang Lee are brought back to life – but you have to look at it and think, well, then there are no more adventures ever again, because they'll always just go back in time and fix it! You have to understand science-fiction. I knew that Mark, Rob, Paul and Steven had all done bits of fan work before, so I thought, 'They're not going to write a silly magical Doctor, or a thick, whinging female. Equally, they're not going to write a Rose who's going to stop an adventure because she's having her period.' It's that as well. You don't want that to happen. I mean, I was talking to someone who suggested an episode in which Rose gets pregnant and has an abortion! I'm going, 'Actually, no, we're not going to do that!' I almost can't describe why that's wrong."

Did you really ask JK Rowling to write for the series?

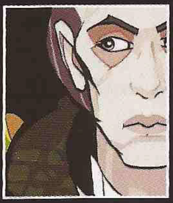
"Yes. Ooh, I love her! She's so a *Doctor Who* viewer, don't you think? In a really good way, not a fan-ish way. You read her stuff – corridors, dark corners..."

Giant spiders. Portals to other worlds. Travelling back in time to – erm – save the day.

"Yes, all of that! Isn't it? I just think she was watching that telly when she was young, and how marvellous. Good for her. Yep, I asked her. A friend of mine is the woman who discovered her. She's also the producer of the films, so I said, 'Will you ask her for me?' But the reply came back: 'How lovely to be thought of, but no thank you.'"

▲ *The last Daleks in existence? You have* **got** *to be joking...*

▼ *The other ninth Doctor. Russell wasn't a fan of Richard E Grant's performance.*



▼ *Episode 11 – nicknamed 'the gang show' by script editor Helen Raynor because the TARDIS crew are all getting along so well...*

Were there any other writers that you wanted to get on board for Series One?

"We did ask Paul Abbott, bless him, my old lovely friend, who did say 'yes' for about three weeks. There were three glorious weeks when Episode 11 was his. He actually submitted a storyline – I mean, it's so marvellously inventive – about how Rose had been bred secretly by the Doctor as a psychic experiment to create his perfect companion. I sat there and went, 'You've just ruined my character, thank you very much!' Ha-hah. But he would have made it brilliant, because he's the best writer in the world. But then *Shameless* and *State of Play* took off, and he was then just the busiest man in the world, so it was never going to be."

In the event, Russell wrote Episode 11 himself. "Helen [Raynor], the script editor, calls that episode 'the gang show'," he says, helping himself to another cigarette, "because the TARDIS crew are all getting on so well. ▶

▲ *The Doctor meets Suki (Anna Maxwell-Martin) and Cathica (Christine Adams) on Satellite 5.*

> "When somebody else saves the day, it's only cos the Doctor is there. In Episode 7 he puts a woman who's failed in her job in a position where she finally acts..."

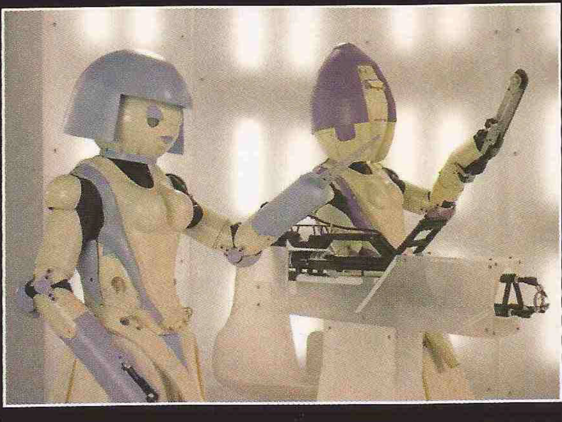
◀ That's what I like about it. They go off and have a drink and a laugh. If you travel through time and space, you must enjoy yourself. You must do. Before Captain Jack was even cast, I remember sort of thinking, 'We might have got fed up with the Doctor and Rose by that stage,' so I wanted someone to come in and show them up. Actually, when it came to it, the Doctor and Rose were working – I can't spend enough time in their company – which made it more fun."

How long did Russell intend for Captain Jack to stay?

"It was always definitely the last five episodes of the series," he says. "Then I realised that you couldn't carry Captain Jack over, because it would interfere with the regeneration. Without giving away too much about the Christmas Special, a lot of that is Rose dealing with a regenerated Doctor. Captain Jack is a fifty-first-century man who would deal with it quite easily, and actually that would take away half the drama. You want to go back to basics, with Rose and a brand new Doctor. Poor old Captain Jack gets shunted to the side because of that."

Captain Jack was also the first (openly) bisexual *Doctor Who* companion. When I bring this up, Russell lets out a whoop. "Hooray!" he says. "It wasn't me sort of dying to get a bisexual character on screen. Yes, I'm a gay writer, but I was thinking, well, he's from the fifty-first century, so of course he's going to go out with men and women. To get hung up on it is almost too sad for words, frankly. It seems odd that anyone would criticise a writer for following their own agenda. I'll say what I want. That's what good writers do. Similarly, religion is banned on Platform One. Yes, I'm deeply atheist. If they haven't reached that point by the Year Five Billion, then I give up! When did the Doctor do that speech about believing in things that are invisible? It's Episode 5, isn't it? That's another bit of atheism chucked in. That's what I believe, so that's what you're going to get. Tough, really. To get rid of those so-called agendas, you've got to get rid of me. It's never didactic; it's so the opposite of didactic. They're little grace notes throughout the entire thing."

IT'S GOT VERY DARK OUTSIDE. Our interview is drawing to a close. On Russell's television, Dermot O'Leary is strutting his stuff on *Big Brother's Little Brother*. "I'm now finding Anthony strangely attractive," says Russell out loud, over a clip of the Geordie housemate, "which really says that we've been sitting here for too long. Oh Lordy!"



▼ *The Trine-E and Zu-Zana robots from **Bad Wolf**. Russell admits to being a huge fan of reality television.*

Are there too many reality shows on television?

Russell shakes his head. "Anyone who dismisses an entire genre, an entire taste, is just an idiot," he says. "Imagine doing that to prose: 'I don't like prose. I won't have prose in the house. Prose stinks.' Okay, idiot. Reality TV at its best – and *Big Brother* is undoubtedly the best – shows you things that have never been televised before, things that you've never seen so clearly, anywhere."

To illustrate the point, Russell tells me later in an e-mail: 'Every gay writer in the land could write 57 million plays or novels or poems, and not one second of fiction would come up with anything as honest, and as awful, and as brutally exposing as Craig's fantasy relationship with Anthony. I understand men better, I honestly understand myself a bit better, through having watched that. Mind you, I still think a 'Bad Wolf' *Big Brother* where people get voted out and killed is possible – one day! The frightening, simple rule seems to be: everything we can imagine will happen *will* happen. That's scary.'

Interestingly, the 'Bad Wolf' motif that recurs throughout Series One, culminating in the Doctor himself becoming an inmate in the *Big Brother* House courtesy of the 'Bad Wolf Corporation', wasn't planned from the start. "It could have turned out to be a load of nonsense," admits Russell. "I could have reached Episode 11 and thought, 'This Bad Wolf thing isn't working,' in which case I'd have scrapped it. I didn't tell anyone about it, not at all. At one point, Julie was saying, 'Is it going to carry on into Series Two?' I was like, 'Look, it might do. We'll see if anyone notices.' Of course, I should have realised that people would notice. It all fits into place in the end – if indeed anyone understands it! My boyfriend sits there going, 'What?! Bad Wolf was what?' And I've explained it, like, three times and he's like, 'No. No, I still don't get it!'"

WHEN I CATCH UP WITH RUSSELL again, it's the end of July and the week that *Doctor Who* re-enters production ("The steam's coming out of the factory again," he enthuses, "and out of Phil's ears!"). There was a read-through on Tuesday 19 July and filming began on Friday 22, though that was only a pre-shoot day – a small-scale shoot without the main cast. David Tennant and Billie Piper spent that week rehearsing in Cardiff, and then 'proper' filming began on Monday 25 July, in London.

"No doubt by the time that this interview is published, you'll have seen various grabbed photos on fan sites," states Russell. "That's why this year we've released a proper photo of David in his costume on the first Monday – so that everyone can see him properly instead of grabbed on a mobile phone camera. David worked very closely with our new costume designer, Louise Page, on the Tenth Doctor's look. We've been talking ties, loose ties and scruffy jackets and sneakers for months now. It's good to see them at last! When they sent me the very first photograph – and that was only a trial fitting – I just said, 'Yes!' It immediately felt right. It's all a bit looser, a bit freer. It's a little bit punk, a bit scruffy, a bit studenty, even a bit schoolboy-ish, and yet with the smartness of a suit thrown in. Oh, and I can't tell you the days and days and days of work that went into getting the right pinstripe. Of course, it's still a work in progress: just as the Ninth Doctor changed his jumper, this one's gonna keep shifting – new shirt, maybe a t-shirt, sometimes a tie, sometimes not, and the coat's maybe going to go on and off. None of us wants to be too strict about it. Don't see it as a costume; see it as clothes."

Since our chat in Cardiff two months ago, and despite initial rumours to the contrary, it has been confirmed that Billie is absolutely, definitely back on board for all of Series Two. How straightforward were negotiations?

"They were normal artists' negotiations," Russell says. "This sort of thing goes on all the time, but *Doctor Who* is in the strange position of having its every move reported, and then misrepresented. She'd only do two or three episodes? That was absolutely never true. You open up the papers and it says 'Billie Piper is leaving! *Doctor Who* team in shock!' But we've been talking to Billie about this since January – we've been out for dinner, we've chatted, she texts me... Suffice to say, we knew that we'd all end up happy, and that's exactly what's happened. I'm delighted. I think Billie is wonderful, and Rose will provide continuity across Doctors."

Any hints about what's in store for Rose in Series Two?

"There's plenty more to say and do. There's not just a new Doctor, but also she'll face radical changes at home. I've talked Billie through the entire series – we've got it all planned – and she's very excited."

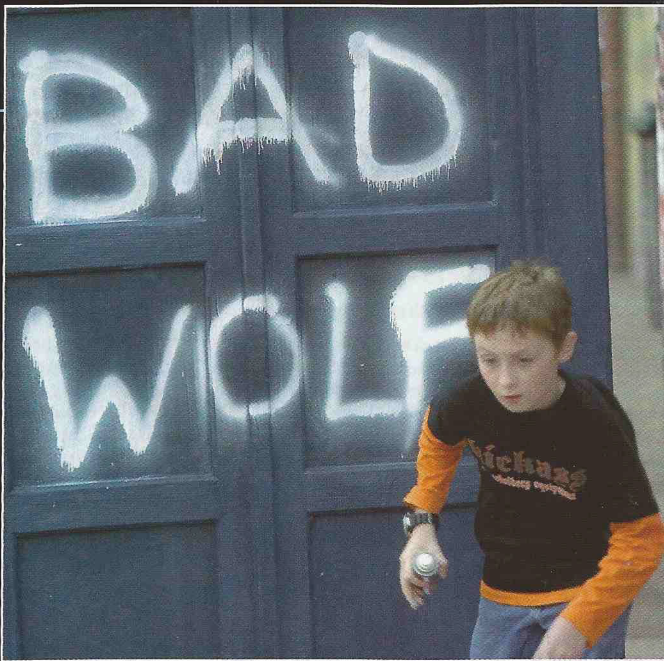
When it's time for Rose to leave, would you kill her off?

"I wouldn't, actually. What would be the point? And no, I'm not bluffing! I think there's something very savage and mad..."

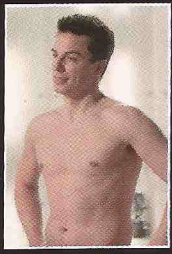
He chuckles before finishing his thought. "It's a fundamentally optimistic series. But we do have plans. It's the ending that I've planned right from the start. When you see it, one day, everything will make sense, everything will click into place. When you see the beginning of the first part of the story, you'll realise what I'm doing. You'll go, 'Oh right, that's such a good way to exit.' To see Billie at the read-through, back with Camille [Coduri] as Jackie, was a great sight. It got the whole room smiling. And we've got big plans for Mickey, too. We love Noel Clarke, and we're bringing Mickey on board in a much bigger role this year. The whole team's back."

There still remains some confusion ("Confusion, do you think?" grins Russell. "What a masterful blizzard I've set up!") over whether Captain Jack will make an appearance in Series Two.

"I'm afraid the answer is no," says Russell. "Jack lovers will have to be patient. If you want to sign up John Barrowman, you've got to plan it well in advance, which is exactly what we've done for Series Three. Come 2007, he'll be strutting back on our screens. We can't wait! It's nice to be able to plan that far ahead. It's nice to be able to say that to John, because he's so committed to the programme. He was in the Cardiff offices the other day doing some DVD commentaries with Billie, for the box set, and he had everyone hooting. Half the room falls in love with him, half flees in shame! You always know when John's in the building. So don't worry, we're already planning Captain Jack's future, and some very interesting stories we're going to tell with him as a result. There are loose ends to be tied up and new stories to tell. He'll get on with David brilliantly."

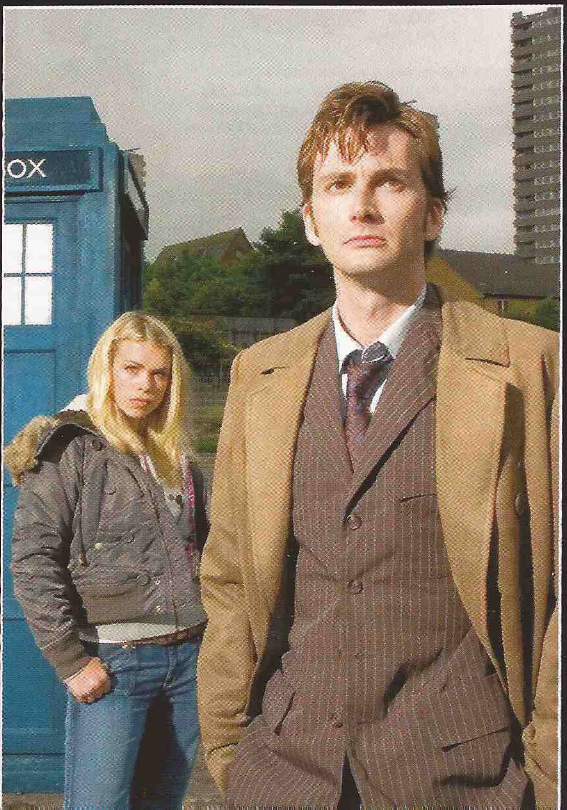


▲ *The Bad Wolf storyline began life as this graffiti on the TARDIS in* ***Aliens of London.***



▲ *Will John Barrowman return as Jack? Not until Series Three, Russell confirms.*

▼ *What will Rose make of the Doctor's new face?*



YES, SERIES THREE IS A LIFETIME away (if you're a hamster), but there's still plenty to come before then – two Christmas specials and another 13-part series. How long does Russell see himself sticking with *Doctor Who*?

"Oh Lord, ask my agent," he laughs. "She's like, 'Get out!' You should see the work I'm turning down. Everyone on the production team honestly gives their lives and works all hours. It's the most absorbing programme. Bless my boyfriend, I won't see him this weekend, or next weekend, cos I've got a script to finish. He understands. I absolutely need these two weekends to finish the script. I'm saying that, but it's the same for Julie, it's the same for Phil. It's massive, but we love it, and I think it shows on screen – that it's a TV programme made by a group of people who love it. You don't get that often. It's really rare." ■

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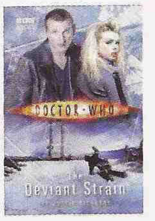

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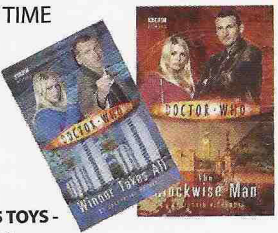

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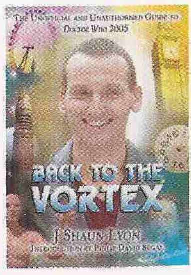

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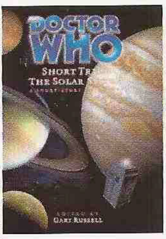

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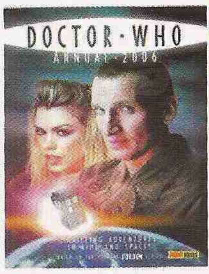

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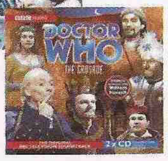

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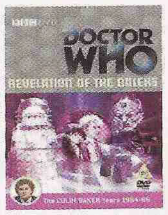

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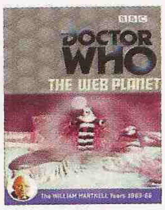

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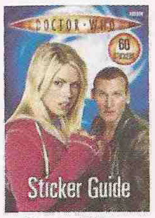
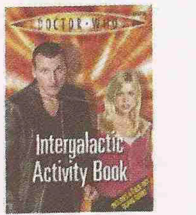

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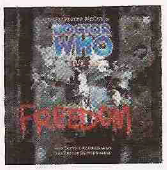

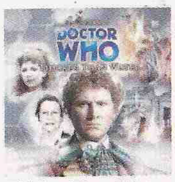

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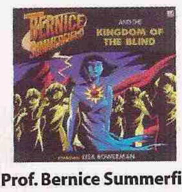

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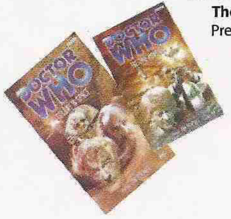
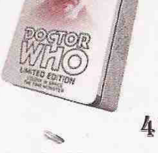

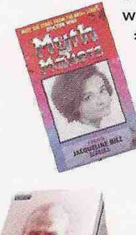

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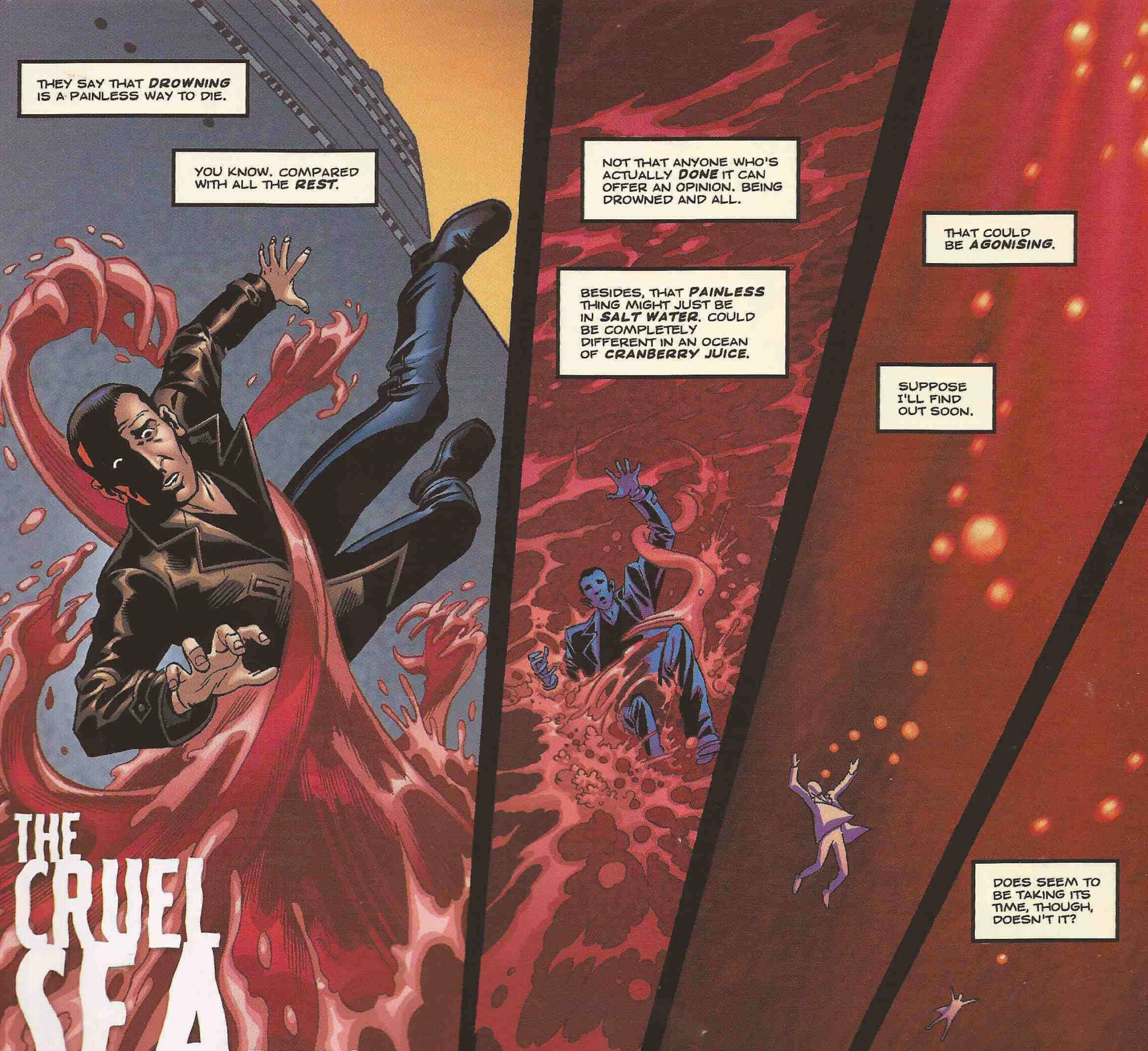
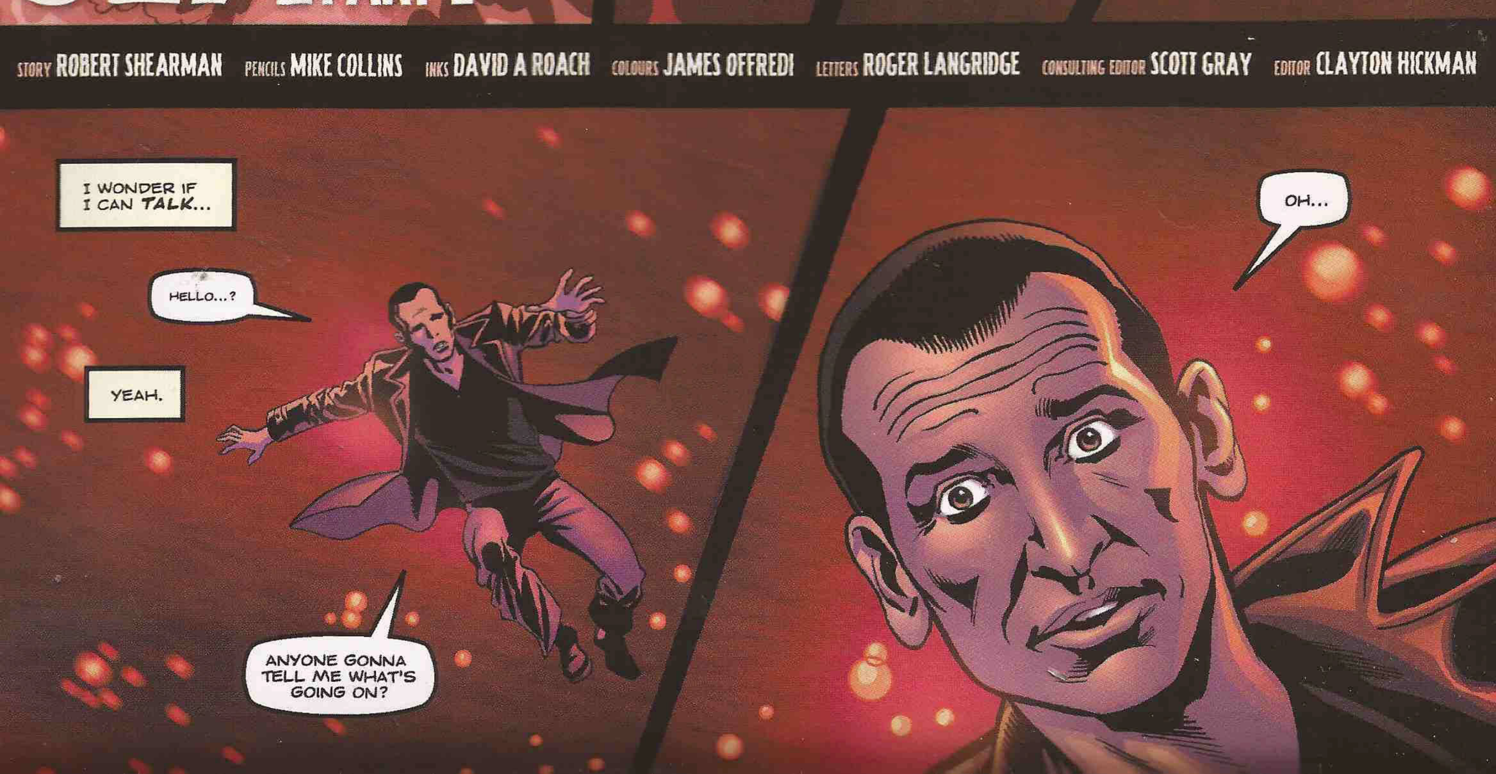
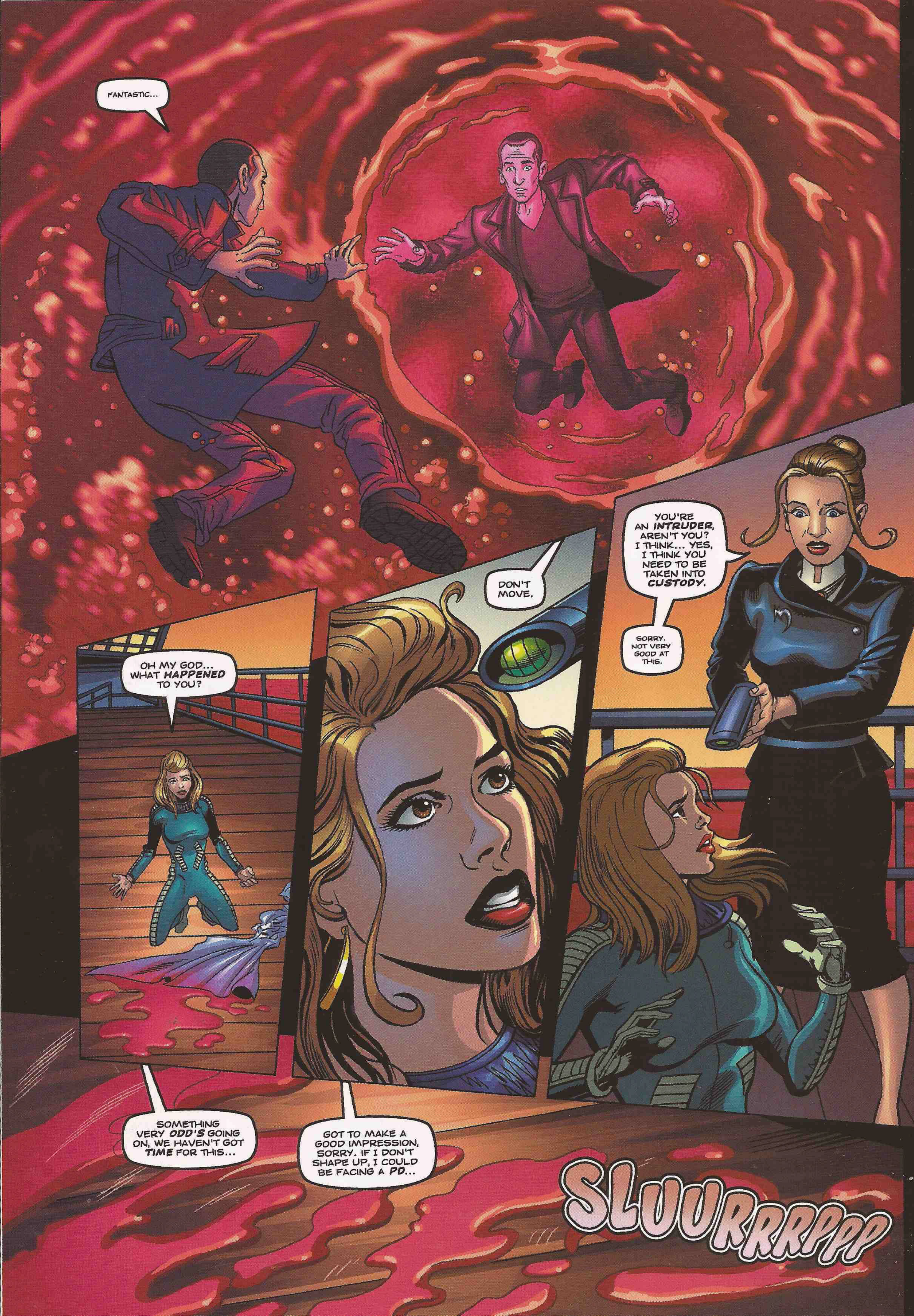
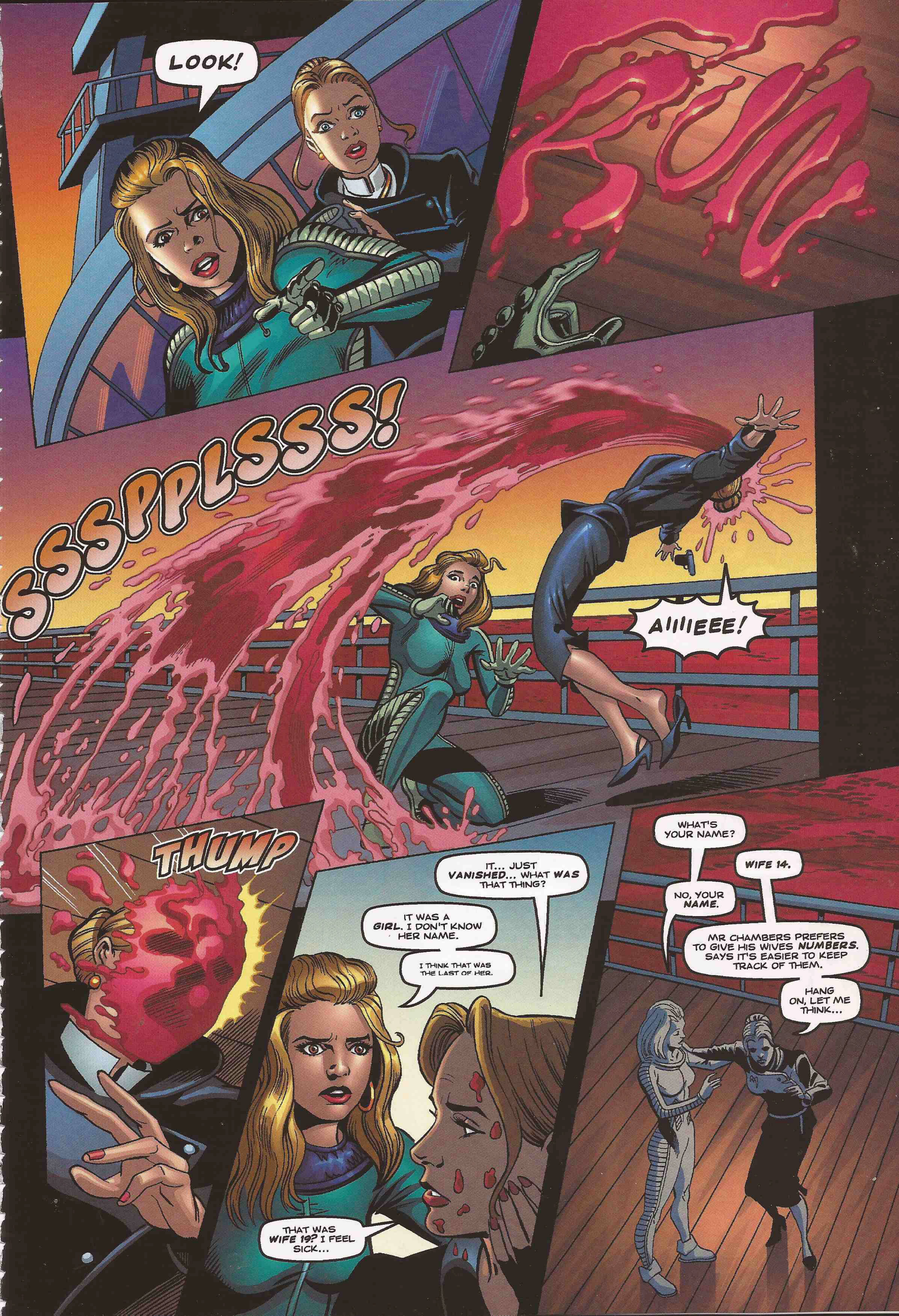
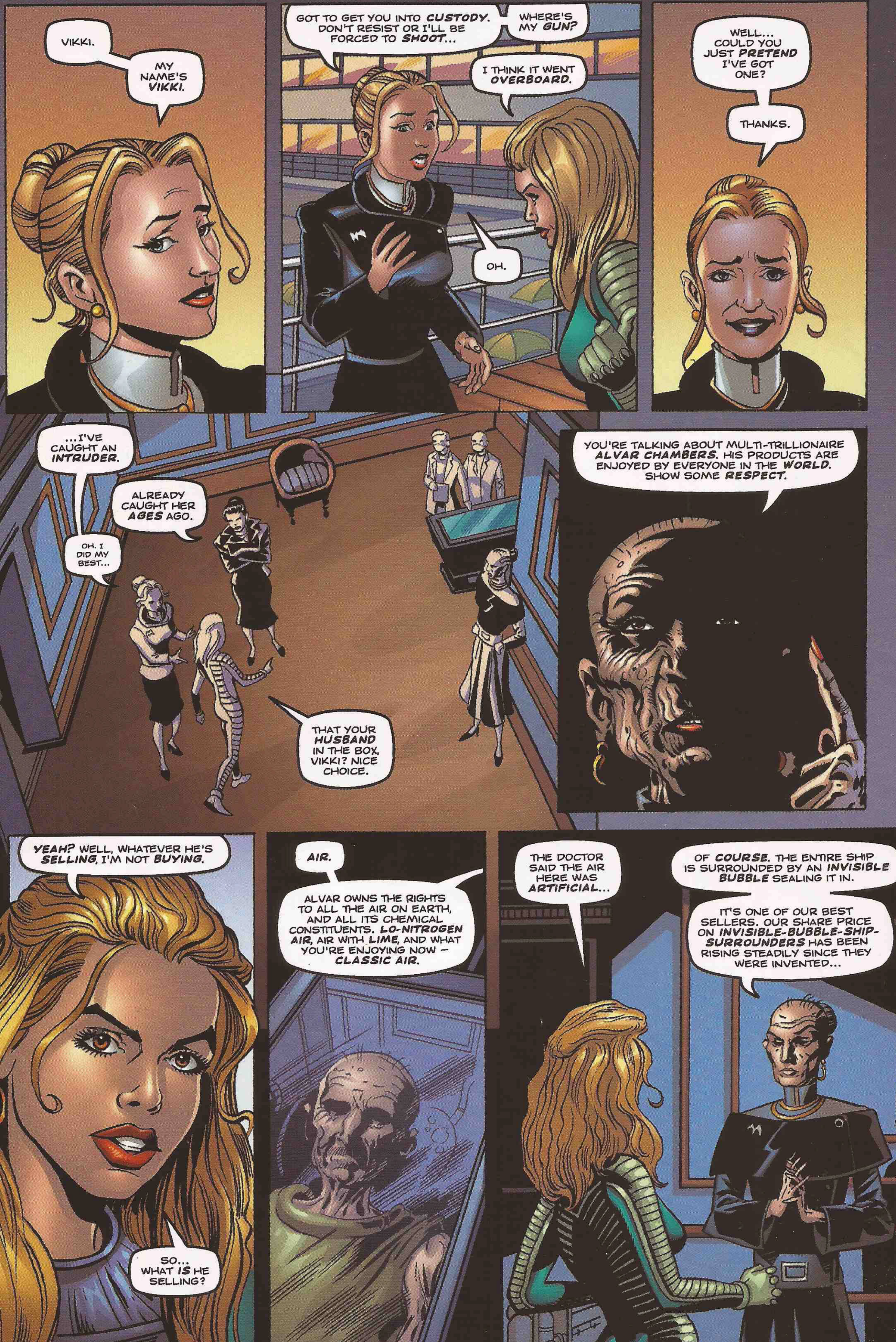

THEY SAY THAT *DROWNING* IS A PAINLESS WAY TO DIE.
YOU KNOW. COMPARED WITH ALL THE *REST*.
NOT THAT ANYONE WHO'S ACTUALLY *DONE* IT CAN OFFER AN OPINION. BEING DROWNED AND ALL.
BESIDES, THAT *PAINLESS* THING MIGHT JUST BE IN *SALT WATER*. COULD BE COMPLETELY DIFFERENT IN AN OCEAN OF *CRANBERRY JUICE*.
THAT COULD BE *AGONISING*.
SUPPOSE I'LL FIND OUT SOON.
DOES SEEM TO BE TAKING ITS TIME, THOUGH, DOESN'T IT?

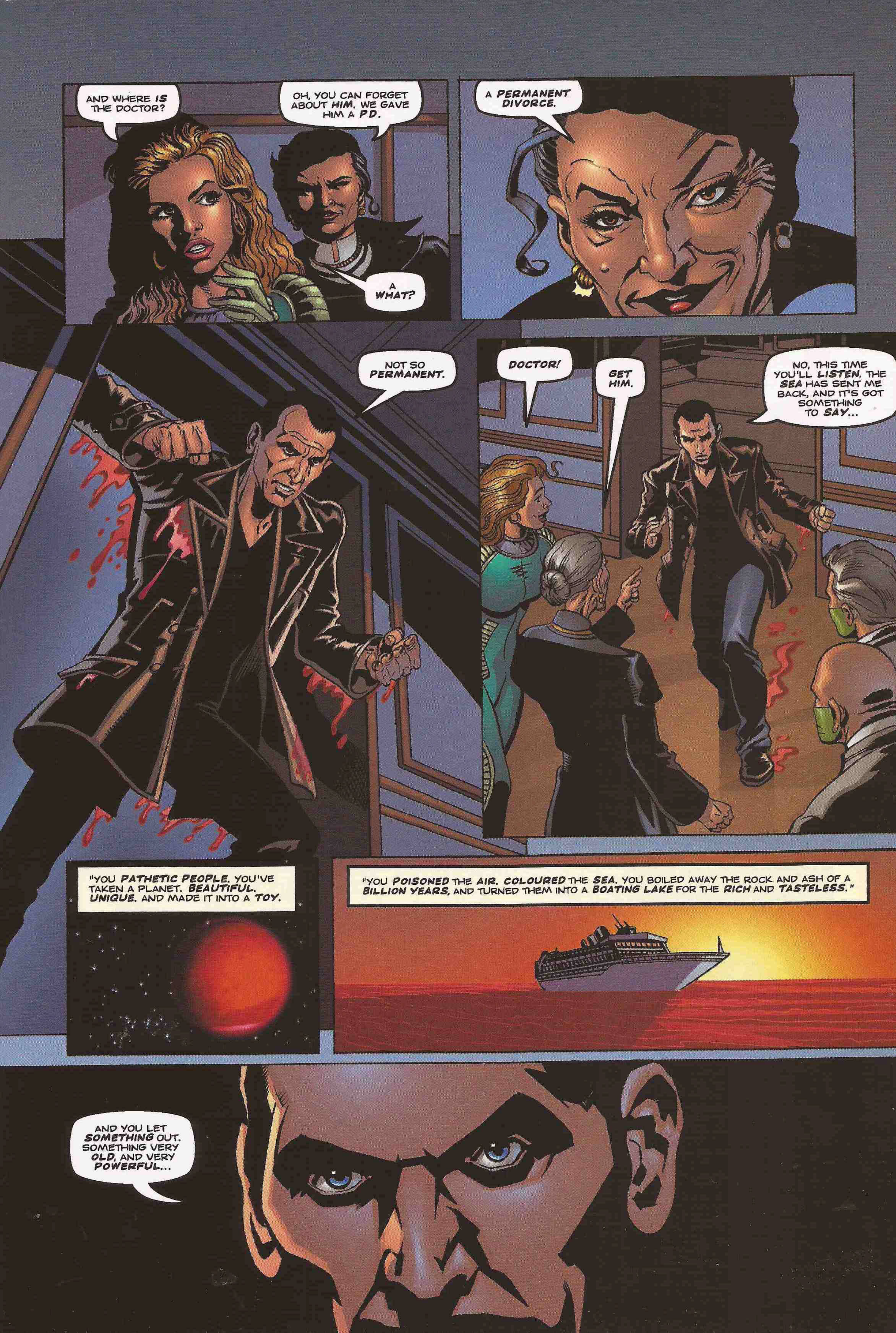
STORY ROBERT SHEARMAN PENCILS MIKE COLLINS INKS DAVID A ROACH COLOURS JAMES OFFREDI LETTERS ROGER LANGRIDGE CONSULTING EDITOR SCOTT GRAY EDITOR CLAYTON HICKMAN

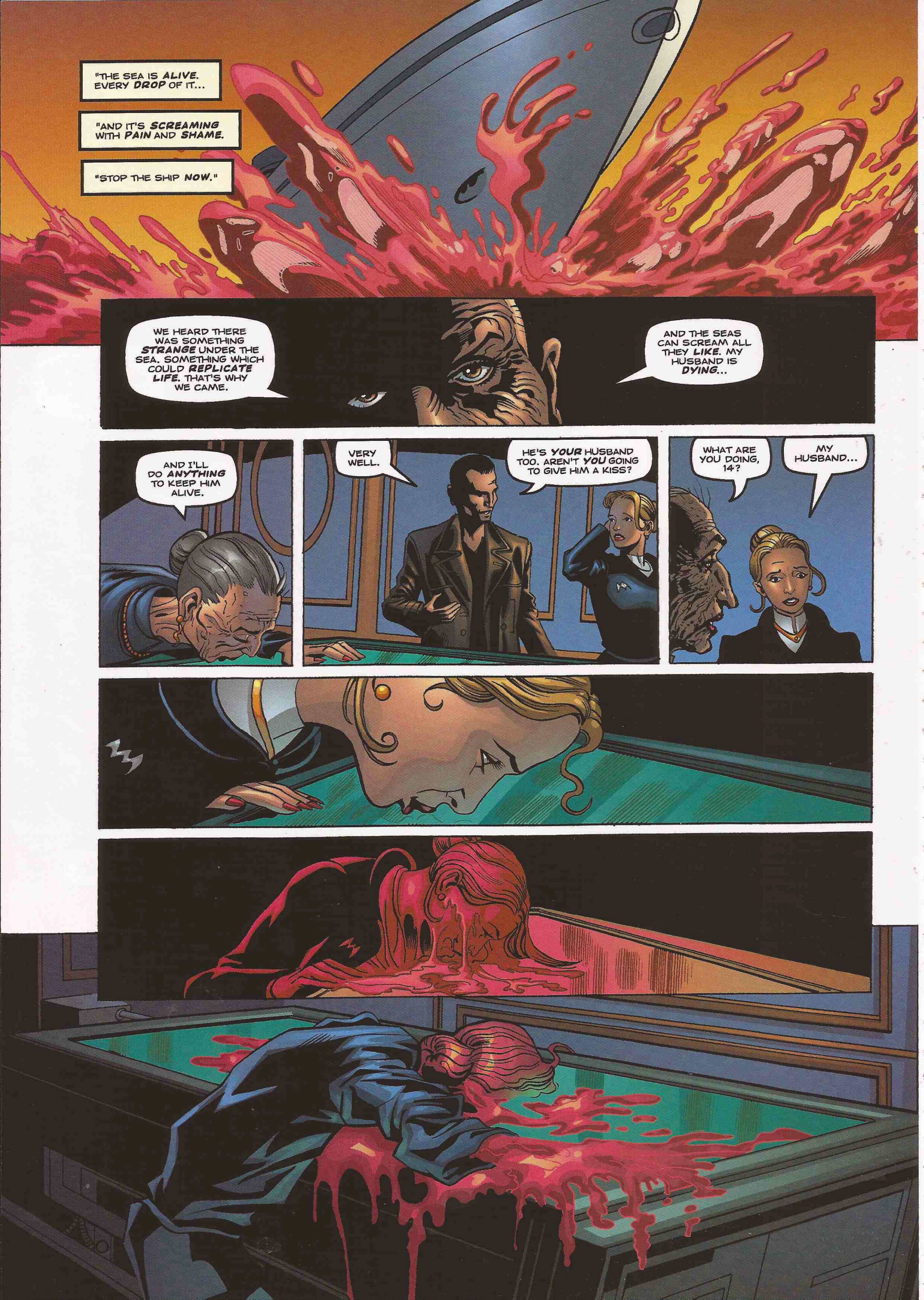

I WONDER IF I CAN *TALK*...
HELLO...?
YEAH.
ANYONE GONNA TELL ME WHAT'S GOING ON?
OH...

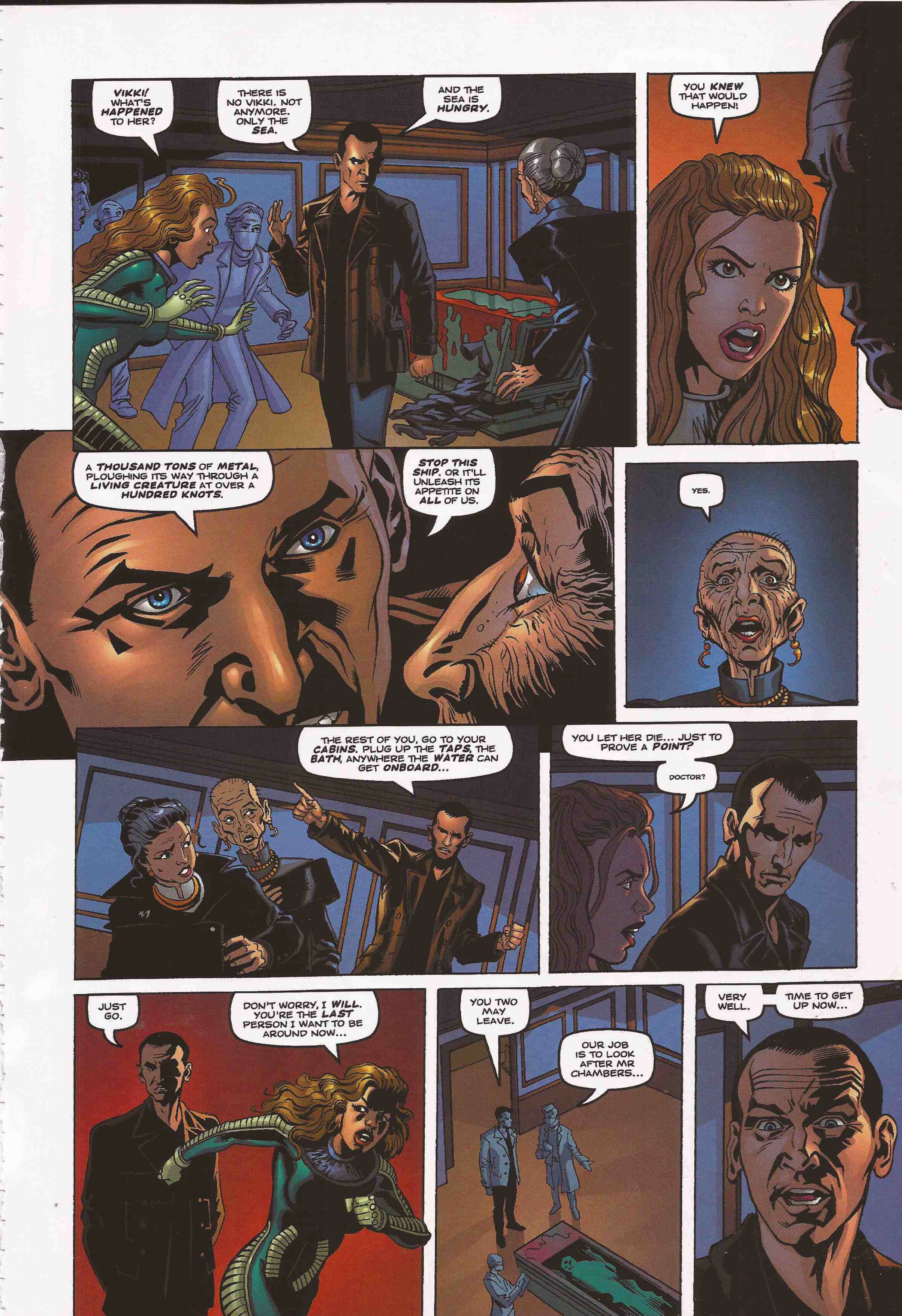

FANTASTIC...
OH MY GOD... WHAT *HAPPENED* TO YOU?
SOMETHING VERY *ODD'S* GOING ON, WE HAVEN'T GOT *TIME* FOR THIS...
DON'T MOVE.
GOT TO MAKE A GOOD IMPRESSION, SORRY. IF I DON'T SHAPE UP, I COULD BE FACING A *PD*...
YOU'RE AN *INTRUDER*, AREN'T YOU? I THINK... YES, I THINK YOU NEED TO BE TAKEN INTO *CUSTODY*.
SORRY. NOT VERY GOOD AT THIS.
SLUURRRPPP

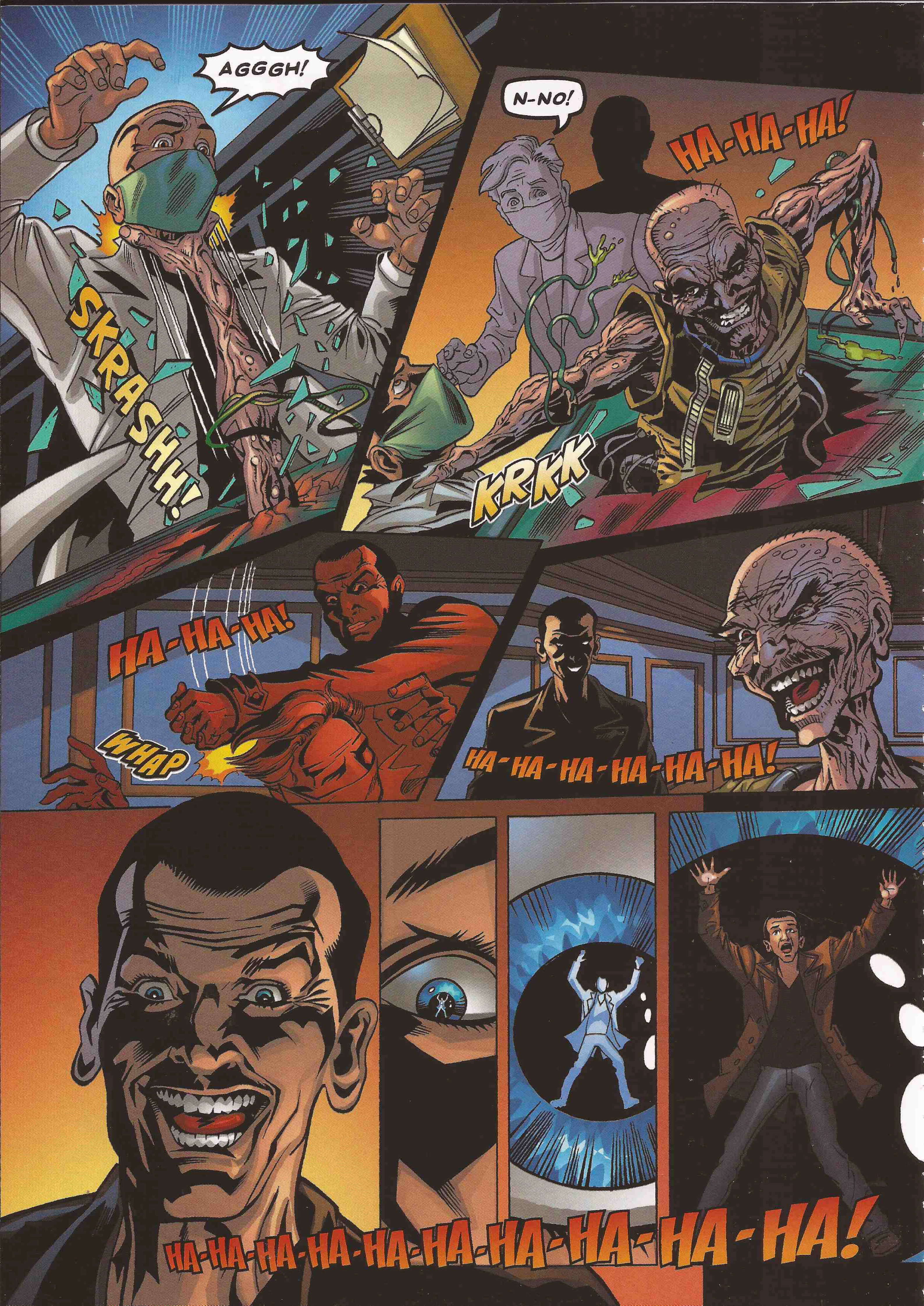

LOOK!
RUN
SSSPPLSSS!
AIIIIEEE!
THUMP
IT... JUST VANISHED... WHAT WAS THAT THING?
IT WAS A GIRL. I DON'T KNOW HER NAME.
I THINK THAT WAS THE LAST OF HER.
THAT WAS WIFE 19? I FEEL SICK...
WHAT'S YOUR NAME?
WIFE 14.
NO, YOUR NAME.
MR CHAMBERS PREFERS TO GIVE HIS WIVES NUMBERS. SAYS IT'S EASIER TO KEEP TRACK OF THEM.
HANG ON, LET ME THINK...


VIKKI.
MY NAME'S VIKKI.
GOT TO GET YOU INTO CUSTODY. DON'T RESIST OR I'LL BE FORCED TO SHOOT...
WHERE'S MY GUN?
I THINK IT WENT OVERBOARD.
OH.
WELL... COULD YOU JUST PRETEND I'VE GOT ONE?
THANKS.
...I'VE CAUGHT AN INTRUDER.
ALREADY CAUGHT HER AGES AGO.
OH. I DID MY BEST...
THAT YOUR HUSBAND IN THE BOX, VIKKI? NICE CHOICE.
YOU'RE TALKING ABOUT MULTI-TRILLIONAIRE ALVAR CHAMBERS. HIS PRODUCTS ARE ENJOYED BY EVERYONE IN THE WORLD. SHOW SOME RESPECT.
YEAH? WELL, WHATEVER HE'S SELLING, I'M NOT BUYING.
SO... WHAT IS HE SELLING?
AIR.
ALVAR OWNS THE RIGHTS TO ALL THE AIR ON EARTH, AND ALL ITS CHEMICAL CONSTITUENTS. LO-NITROGEN AIR, AIR WITH LIME, AND WHAT YOU'RE ENJOYING NOW – CLASSIC AIR.
THE DOCTOR SAID THE AIR HERE WAS ARTIFICIAL...
OF COURSE. THE ENTIRE SHIP IS SURROUNDED BY AN INVISIBLE BUBBLE SEALING IT IN.
IT'S ONE OF OUR BEST SELLERS. OUR SHARE PRICE ON INVISIBLE-BUBBLE-SHIP-SURROUNDERS HAS BEEN RISING STEADILY SINCE THEY WERE INVENTED...


AND WHERE *IS* THE DOCTOR?
OH, YOU CAN FORGET ABOUT *HIM*. WE GAVE HIM A *P.D.*
A *WHAT?*
A *PERMANENT DIVORCE*.
NOT SO *PERMANENT*.
DOCTOR!
GET HIM.
NO, THIS TIME YOU'LL *LISTEN*. THE *SEA* HAS SENT ME BACK, AND IT'S GOT SOMETHING TO *SAY*...
"YOU *PATHETIC PEOPLE*. YOU'VE TAKEN A PLANET. *BEAUTIFUL*. *UNIQUE*. AND MADE IT INTO A *TOY*.
"YOU *POISONED* THE *AIR*. *COLOURED* THE *SEA*. YOU BOILED AWAY THE ROCK AND ASH OF A *BILLION YEARS*, AND TURNED THEM INTO A *BOATING LAKE* FOR THE *RICH* AND *TASTELESS*."
AND YOU LET *SOMETHING* OUT. SOMETHING VERY *OLD*, AND VERY *POWERFUL*...


"THE SEA IS ALIVE. EVERY DROP OF IT...
"AND IT'S SCREAMING WITH PAIN AND SHAME.
"STOP THE SHIP NOW."
WE HEARD THERE WAS SOMETHING STRANGE UNDER THE SEA. SOMETHING WHICH COULD REPLICATE LIFE. THAT'S WHY WE CAME.
AND THE SEAS CAN SCREAM ALL THEY LIKE. MY HUSBAND IS DYING...
AND I'LL DO ANYTHING TO KEEP HIM ALIVE.
VERY WELL.
HE'S YOUR HUSBAND TOO. AREN'T YOU GOING TO GIVE HIM A KISS?
WHAT ARE YOU DOING, 14?
MY HUSBAND...


VIKKI! WHAT'S **HAPPENED** TO HER?
THERE IS NO VIKKI. NOT ANYMORE. ONLY THE **SEA**.
AND THE SEA IS **HUNGRY**.
YOU **KNEW** THAT WOULD HAPPEN!
A **THOUSAND TONS** OF **METAL**, PLOUGHING ITS WAY THROUGH A **LIVING CREATURE** AT OVER A **HUNDRED KNOTS**.
STOP THIS SHIP. OR IT'LL UNLEASH ITS APPETITE ON **ALL** OF US.
YES.
THE REST OF YOU, GO TO YOUR **CABINS**. PLUG UP THE **TAPS**, THE **BATH**, ANYWHERE THE **WATER** CAN GET **ONBOARD**...
YOU LET HER DIE... JUST TO PROVE A **POINT?**
DOCTOR?
JUST GO.
DON'T WORRY, I **WILL**. YOU'RE THE **LAST** PERSON I WANT TO BE AROUND NOW...
YOU TWO MAY LEAVE.
OUR JOB IS TO LOOK AFTER MR CHAMBERS...
VERY WELL.
TIME TO GET UP NOW...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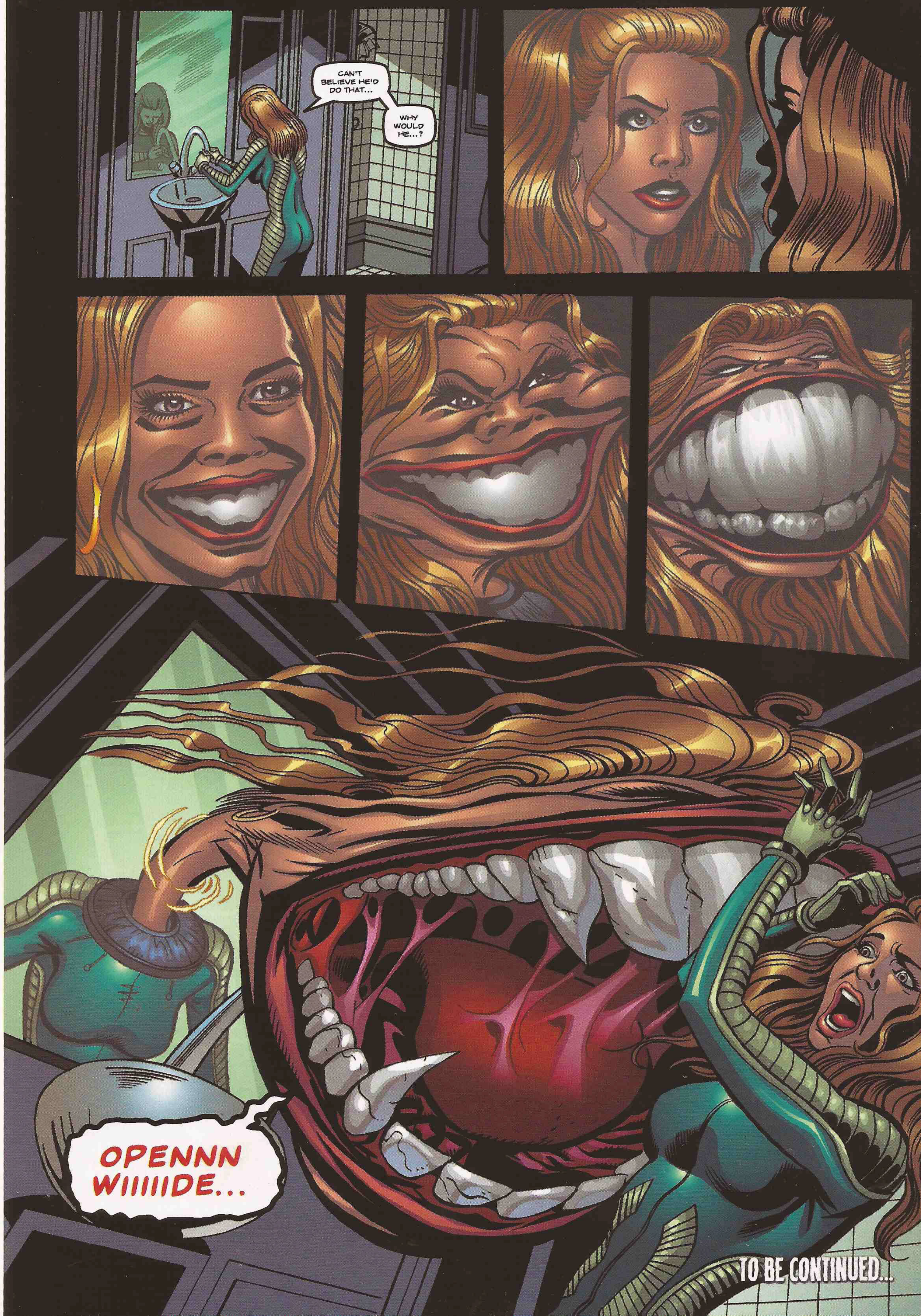
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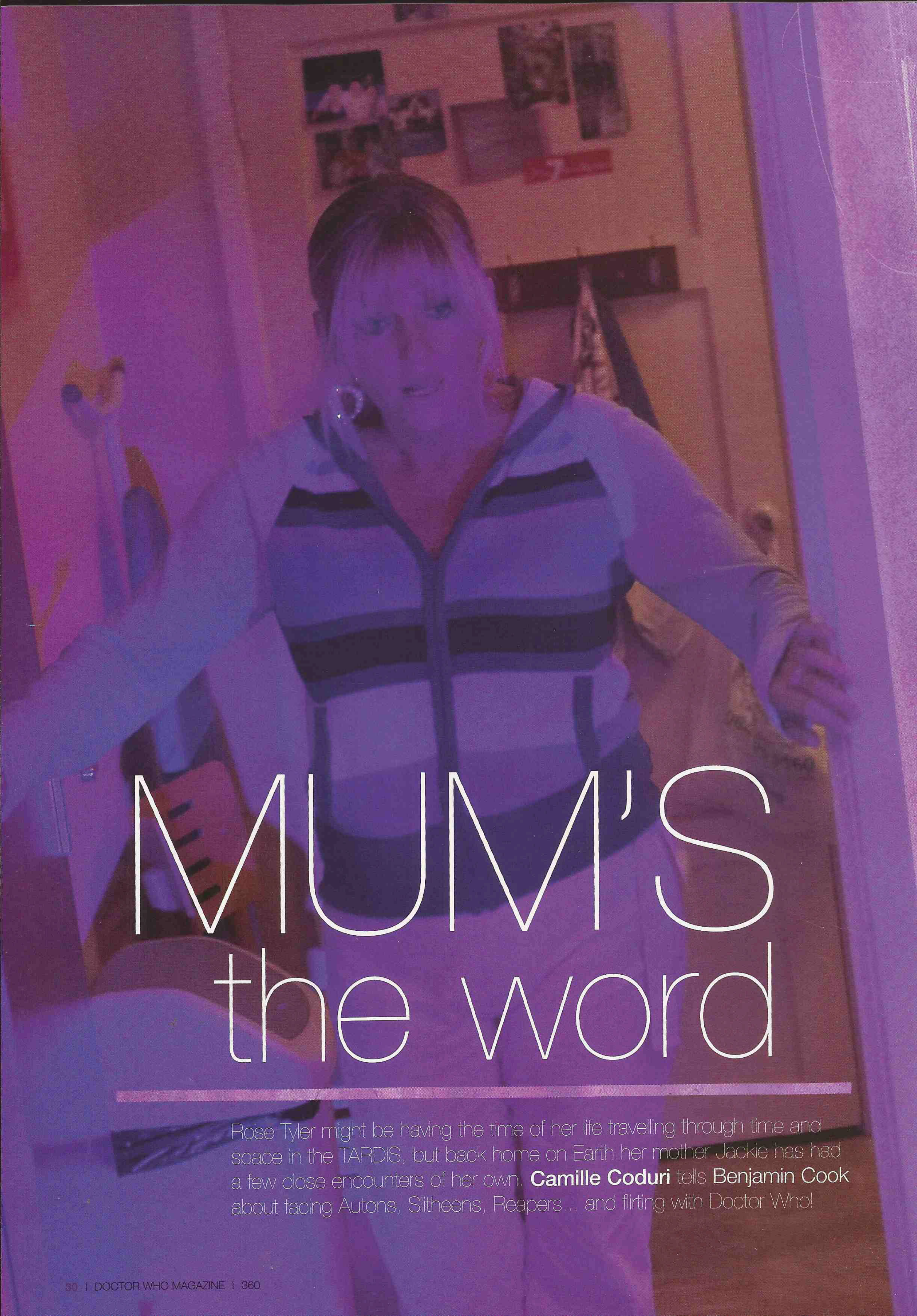


MUM'S the word

Rose Tyler might be having the time of her life travelling through time and space in the TARDIS, but back home on Earth her mother Jackie has had a few close encounters of her own. **Camille Coduri** tells **Benjamin Cook** about facing Autons, Slitheens, Reapers... and flirting with Doctor Who!

Some mothers do have 'em. Actually, so do some daughters.

When Rose Tyler isn't dealing with the Dalek hoards, or dancing atop an invisible spaceship, or fighting off zombies in a Cardiff cellar, or swallowing the whole of the space-time vortex, or whatever else it is teenage girls 'do' these days, then she's probably coping – admirably, it must be said – with her mother. Not that Jackie Tyler is a bad parent. Far from it. Much like most mothers, she nags, she moans, she cares. But she is, let's face it, a little more trying than most mothers. A bit madder. Louder, even.

"I like her," insists Camille Coduri, the actress who plays mum. "She's very dramatic. She's very over the top. Everything's a great big drama. And she's quite lazy, actually – she's always in her dressing gown and slippers and expecting to sort of cop the dough from her daughter. Or she's on the phone to her mates, moaning about Rose. And when Rose comes home from work, she just nags some more. 'You get back to work! How do you think we're going to live?'"

Most mums are a bit like that, though.

"Yeah, I guess so," laughs Camille. "Mums are very important, though. They're important to Russell T Davies – that's there in his writing. He gets it just right. And getting it right is important. It's a great show. I'm looking forward to seeing what happens next," she says, flashing the cheekiest of grins. "The scripts just get better and better."

When **DWM** catches up with the 39-year-old actress, she's in typically frivolous form. Much like the Tyler matriarch herself, Camille is whimsically daft, naughty but nice. Of course, she has plenty to smile about these days, having played a part in the television success story of 2005. Before *Doctor Who* came along, Camille was best known for her role as Faith, the girlfriend of Eric Idle's character Brian, in the 1990 movie *Nuns on the Run*. Her other big-screen appearances include *King Ralph* and *Mrs Caldicot's Cabbage War*. This September, she can be seen alongside Danny Dyer and Tamer Hassan in action-packed, 1980-set gangster flick *The Business*, written and directed by *The Football Factory*'s Nick Love. What's more, Camille will be reprising her role as Jackie Tyler at the end of the year in a certain television programme's Yuletide special, *The Christmas Invasion*, which is currently filming in Cardiff, and she'll be appearing in at least five more episodes of the series in 2006.

Camille says that she's looking forward to working with her *Doctor Who* co-stars again, especially Billie Piper, who plays Rose, and Noel Clarke, who plays Rose's boyfriend, Mickey. The three actors became close allies during the first series' mammoth eight-month shoot.

"We had a ball," admits Camille, "and it'll be nice to develop those relationships."

Of course, Jackie hasn't actually travelled in the TARDIS yet. Might we get to see her let loose on time and space? If Camille knows, she isn't telling, but she laughs at the mere idea of it.

"It'd be great, wouldn't it? Wouldn't it be great? It'd be good to get a bit more of the action, to do a bit of 'slaying' in a Jackie sort of style! But you never know," she says, leaning forward conspiratorially, "maybe they'll kill me off? People at home might hate me? Maybe I'll get eaten by something? Hah-hah, I wouldn't mind that!"

Let's be honest, Jackie probably won't be dying horribly any time soon. For one thing, that mother-daughter relationship works remarkably well.

"I like Jackie, she's very dramatic. Everything's a great big drama!"

▲ *Jackie is glued to that mobile phone, you know!*

◀ *Main picture: Jackie finds something very nasty has come to pay her a visit...*

"Do you think so? Oh good. People liked it, didn't they? That's great. But I think it was instantaneous, actually. Billie's so gorgeous inside and out – so talented and gifted and highly intelligent..."

When did Camille first meet her on-screen daughter?

"We clocked each other at the read-through," she recalls, "and I ran up to her and screamed, 'I'M GOING TO BE YOUR MUM!' She said, 'I KNOW!!' And she gave me this great big hug. Phil Collinson, the producer, said, 'Let's have a look at you together' – and it really does work, doesn't it? In fact, a guy came up to me the other day and said, 'Can you sign my napkin, Billie?' I said, 'No, I play her mum.' He said, 'Oh stop it! No, you're not!' Honestly, I had to fight him off for like 10 minutes! He didn't believe me. Hah, I wish I *did* look like a 22-year-old gorgeous chick."

Camille – born in Wandsworth, London, in 1966 – made her stage début at the age of 14, playing Cecily in Upper Tooting High School's production of *The Importance of Being Earnest*. After leaving school, she studied drama at Kingsway Princeton College, where she fell in ►

▲ *Jackie on the run from the shop window dummies in Rose.*

◀ love with the theatre and the acting profession. In the early 1980s, she successfully auditioned for a place in the new Lyric Youth Theatre, based at the Lyric Theatre in Hammersmith. Unlike traditional youth theatre, the scripts were improvised and based on the cast's own lives and experiences. It was there that she was spotted by Mary Selway, 'the grand dame of British casting agents', whom Camille cites as one of her greatest influences. Camille made her first professional appearance, at the age of 21, in *A Prayer for the Dying*, directed by Mike Hodges of *Get Carter* fame. Her first television role was in ITV drama series *Boon in 1987*. Her other credits include *Rumpole of the Bailey*, *A Touch of Frost*, *William and Mary*, and the BBC's 1997 adaptation of Henry Fielding's novel *A History of Tom Jones, a Foundling*. How gruelling is the schedule on *Doctor Who*, compared to her previous work?

"All television schedules are, like, full on," she says, "and sometimes scenes are rewritten, or an extra scene is added that you have to learn in, say, a couple of hours or overnight and we'll do it in the morning. But this is such a big production – it's huge, *Doctor Who* – and Phil has done an incredible job getting it all together, I think. How does he do it? It's worth it, though. It looks great, doesn't it?"

Some actors point-blank refuse to watch themselves on screen. Camille isn't one of them, though she admits to finding it an ordeal: "It's quite nerve-racking, because you're thinking, 'Are the public going to like me? What are they going to think?' That's the main thing – especially on *Doctor Who*, because it's so high-profile. It's very important to our country. It's our baby, and that's why people love it. That's why we do this job. I didn't know it was going to be as good as it is. I didn't think there would be as much interest. At the press launch [back in March], I was still on my phone, getting out of the taxi, and suddenly there was flash, flash, flash – you know, the paparazzi with their cameras! I couldn't believe the attention we were getting. Thank God I'd put my nice boots on is all I can say."

When you're on set, she says, you're surprisingly cut-off from all the media hoo-hah: "It is secluded, yeah. It's only really when you finish filming and you're out in the real world that you realise how much of a fuss people are making. And it has to be played down: you're not allowed to discuss anything about it with anybody – which we wouldn't want to do anyway, because you don't want to spoil it. But everybody wants to know about it. 'Ooh, tell us, are there going to be Daleks in it? Are there going to be Cybermen?' And I go, 'I don't know,' but I say that with my fingers crossed! 'I don't know. I really can't say.' And they hate that. I remember a cab driver being a bit shirty with me cos I wouldn't give anything away."

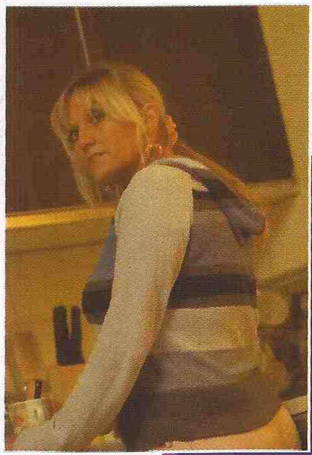
How aware of *Doctor Who* was Camille before appearing in it?

"Very aware of it," she nods. "Absolutely. I watched it when I was growing up. It was there at one of the major times in my life. For me, Jon Pertwee was the definitive Doctor. What a Doctor! He was my Doctor, anyway... well, until Chris Eccleston. It's such a shame that Jon Pertwee isn't around, because he was very young when he died, wasn't he? He was only 70-something, and it shouldn't have happened, really. Everybody's got a story about watching *Doctor Who*. It's like when

"She's concerned about the Doctor and her daughter. But maybe that is because she has a bit of a crush on him herself!"

▼ *Hiding from the Autons!*

somebody big dies, like Elvis or John Lennon – where were you? Everybody can remember. And everybody can remember watching *Doctor Who*. Everybody can relate to the fear – were they watching from behind the sofa? I remember trying to be really brave when I was younger and watching it from *on* the sofa. You know, cos I had an older brother who would laugh at me if I did anything wrong. He laughed at me cos I had Marc Bolan on my wall, cos he thought he was a bit of a girl! I tried to be really brave when watching *Doctor Who*, but I was scared out of my mind. So yeah, it's a huge thing for me, *Doctor Who*."



I ASK CAMILLE WHAT LANDING the role of Jackie meant to her.

"I felt massive feelings of emotion, really. I have to say, it was a very emotional time. I got a phone call from my agent to ask whether I would go in for an audition. I think it was last June. Or was it May? I got the call to say I'd got an audition: 'I don't know what part,' she said, 'but I know she'll be a regular.' My agent didn't know that it was for Billie Piper's mum. It was *that* secret. But I knew. I remember meeting everybody and reading on camera, and coming out of there thinking, 'Just give up your day job, Camille, and go and get another job. You're rubbish.' I remember thinking, 'Why? Why did I think I could do this?'"

A real crisis of confidence?

"Yeah, but I don't know why. I just thought, well, there's no way I'm getting that one. But then I got a phone call asking me to go back for a second audition. I went in with a bit of a different look and did different scenes. And Phil was so brilliant – he said to me, 'We thought you were really crap last time, so we thought we'd give you a second go!' He said it as a joke, but then I was thinking, 'No, I definitely won't be getting this. There are going to be some really top-class actresses up for this, so I'd be really surprised if I did.'"

What was your reaction when you found out you'd got it? ▶

▶ *Jackie Tyler makes a cup of coffee for a not-so-welcome guest.*

▼ *Below: Camille and director Keith Boak discuss the scene in Jackie's kitchen from* **Aliens of London.**

▼ *Bottom: Look out, it's a Slickeen!*

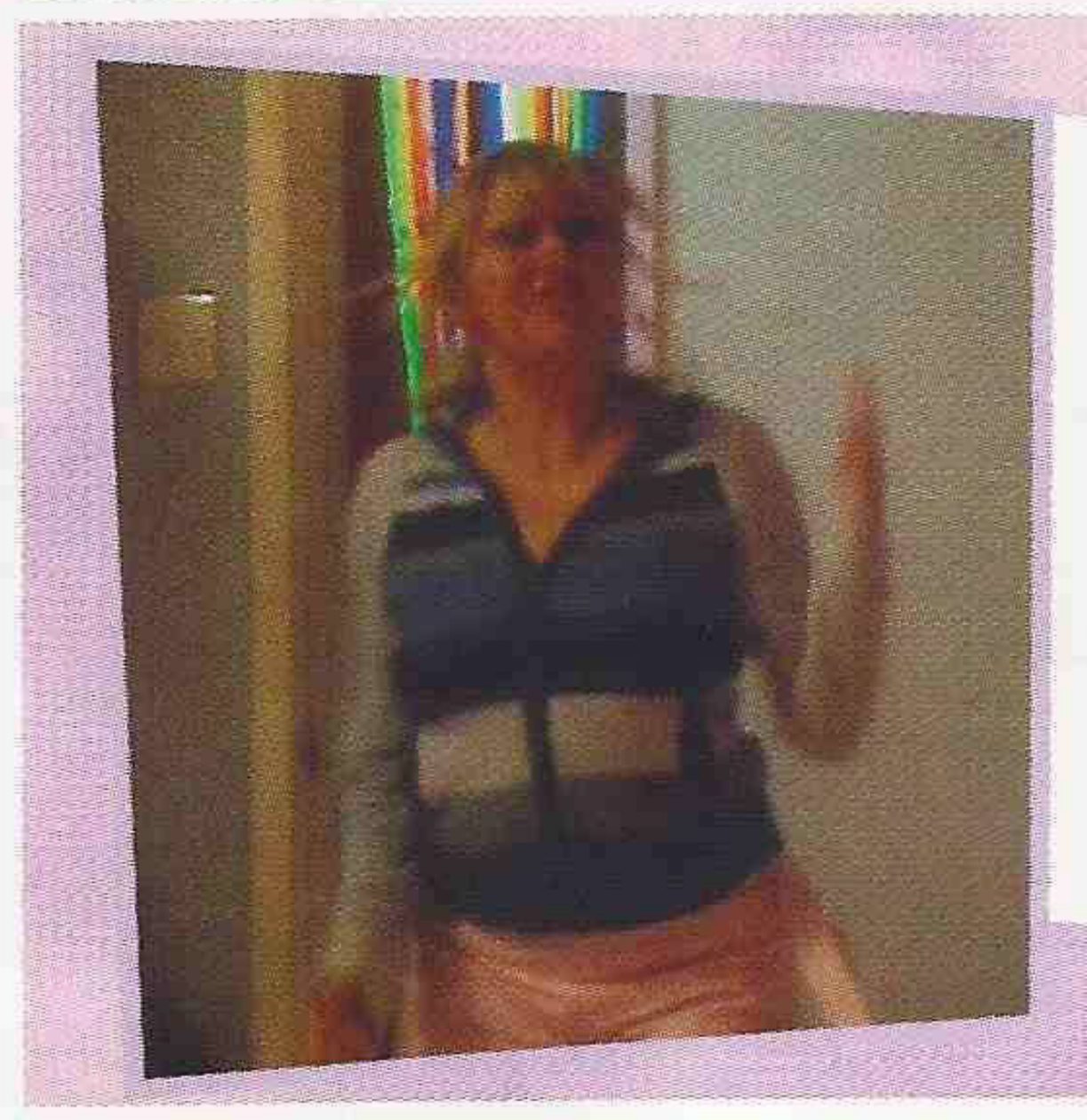
'ELLO!

'THE WIT AND WISDOM OF JACKIE TYLER'

"Honestly, it's aged her – skin like an old Bible. Walk in here now, you'd think I was *her* daughter."

Shortly after Rose's first encounter with the Doctor.

JACKIE: "I'm in my dressing gown."
THE DOCTOR: "Yes, you are."
JACKIE: "There's a strange man in my bedroom."
THE DOCTOR: "Yes, there is."
JACKIE: "Well, anything could happen."
THE DOCTOR: (BEAT) "Nah."



"It's him! It's the thing! It's the Slickeen!"

Jackie clearly hasn't read Justin Richards' ***Doctor Who: Monsters and Villains*** *book.*

"You saved my life. God, that's embarrassing."

To Mickey the idiot, who's just rescued her from a hungry Slitheen.

JACKIE: "How old are you, then? 40? 45? What, did you find her on the internet? Did you go online and pretend you're a Doctor?"
THE DOCTOR: "I *am* a Doctor."
JACKIE: "Prove it. Stitch this, mate!"
(SHE SLAPS HIM)

◀ "I bounced! Oh, I bounced! I did a bit of a Tigger when I got the call. It was a message on my answerphone, actually. I jumped up and down for hours going, 'OH MY GOD!!! DOCTOR WHO!!!' Then I had to sign for the script, and my name was imprinted on every page – so if anything goes missing, they know whose script has gone walkies – and that was when the excitement really began. I sat down on the sofa in my lounge and read that first script and I just relished every second. You're spoilt, really – with Russell's words, you're spoilt rotten. Russell is amazing. I remember my husband going, 'Well, what's it like?' And I was saying, 'It's out there.'"

Did Camille not even show her husband the script?

"No, no. I wouldn't do that. Ooh, no, it's got to be private. It's got to be confidential. As much as you want to, you mustn't. I was like, 'Wow, nobody knows!' And it was very dramatic – that's what I love about the 2005 *Doctor Who*. It's dramatic, but out of the reality of these serious situations comes the comedy. It's so funny, it's scary, it's great. It gets away with it."

▲ *Jackie and her husband Pete (Shaun Dingwall) on their way to the church for Stuart Hoskins and Sarah Clark's wedding.*

▼ *Camille with* Doctor Who *crew-members on location for* **The Parting of the Ways.**

I ASK CAMILLE WHAT HAS surprised her most about working on *Doctor Who*. The question elicits a lengthy pause.

"That's a good question. Raising my game, I think – coming up to the standards that have to be met. I mean, I always think like that anyway. I sort of train to be as professional as I can be. But I think that, in this instance, I've had to raise my game more than ever, because there's such a lot riding on it. All those brilliant guest actors we've had: Simon Pegg, Simon Callow, John Barrowman, Shaun Dingwall... what names!"

That episode with Shaun Dingwall, *Father's Day*, must have been fun to do, what with all the 1980s chic! Camille even managed to pull off looking 20 years younger...

"Hah, I just about managed it! It was really lovely to do. Really tough emotionally, though. What a journey to go through. And that's what happens a lot with Rose and her mum, cos with Rose losing her father so young, it's only been the two of them, so there's that special bond. Her daughter is her world. That's there across the series: she doesn't want the Doctor to take Rose away from her. But he does. He takes away my baby. On the show in the past, the companions sort of came out of nowhere – but Rose has a base, and I think people at home want to know about that. People want to know about relationships, and you need to respect your audience – you know, don't just assume that these characters don't have lives off screen."

So from the emotionally draining to the physically demanding. How has Camille found acting opposite all manner of visual effects and sweaty men in rubber suits – Autons, Slitheen, computer-generated Reapers...?

"It's stop start, stop start," she smiles, bristling theatrically, "but that's television for you, especially anything that involves special effects. Running from something that's not there and pretending to be terrified, that's my job – to sort of use my imagination. I think that's quite fun. I was given a clue about what the Reapers were going to look like. They were terrifying, weren't they? Once you've got that image in your head, you just have to pretend it's really there and not the second assistant director waving a stick around!"

> "On *Doctor Who*, I've had to raise my game more than ever, cos there's such a lot riding on it."

But the greatest challenge of all? It was flirting with the Doctor! In her dressing gown!

"How weird was that?" she chuckles. "It felt really odd, actually. Keith [Boak], the director, was pushing me and pushing me: 'No, more! Give it more!' But in my head, I was like, 'Oh my God, it's the Doctor!' I mean, who's flirted with the Doctor? Who has? But Jackie crosses that boundary with him. When he rejects her, she's not too pleased. Who is this man? You know, she'll find out, but she's concerned about him with her daughter... but then maybe that is because she has a bit of a crush on him herself!"

Here, then, is the multi-million-dollar question: will Jackie be flirting with the newly-regenerated Tenth Doctor? Is he her type? Does she go for the younger man? Or does she prefer her men in leather?

Camille's answer is succinct: "Oh, Jackie Tyler would flirt with anybody! She's shocking."

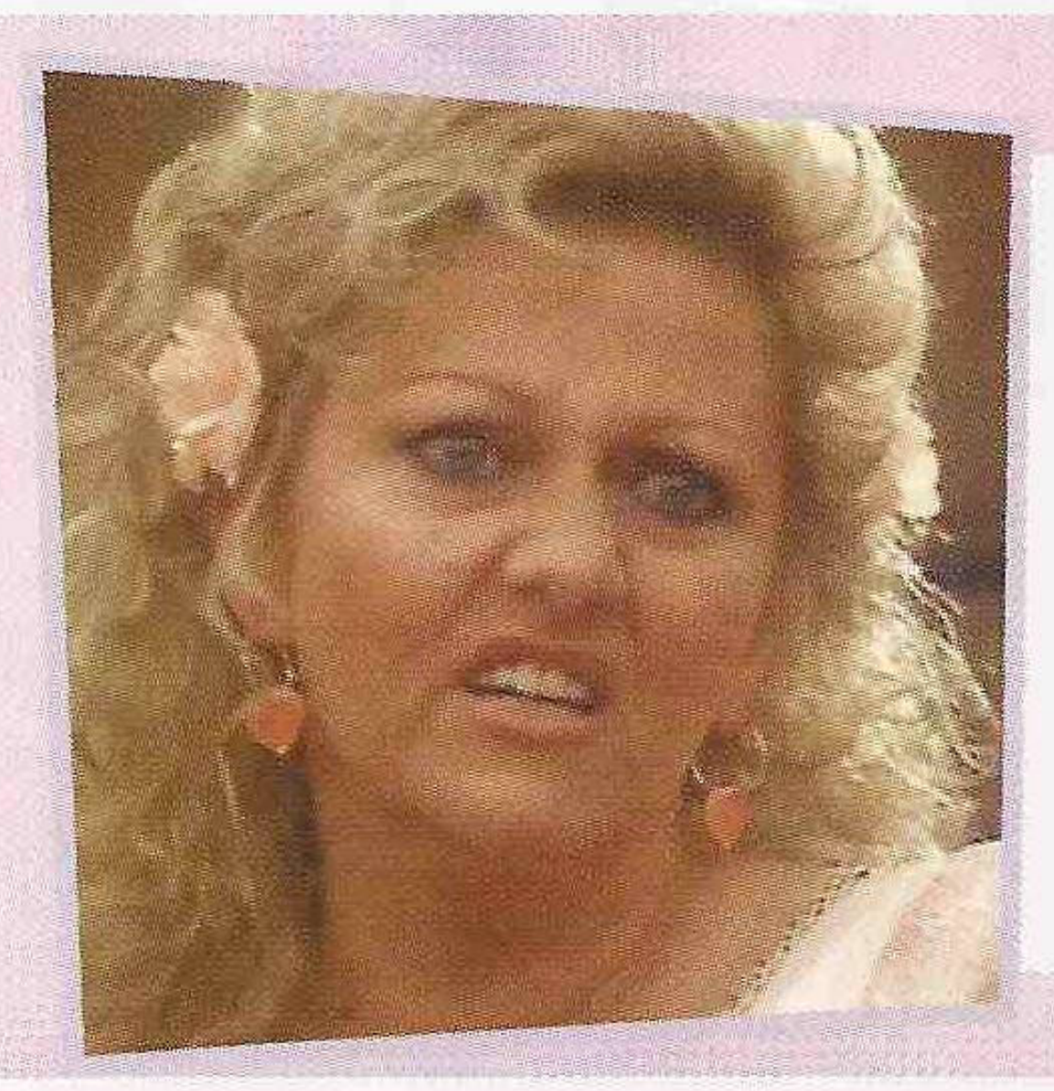
So there you have it. Lock up your Doctors! Pity poor Rose. If it isn't one thing, it's her mother. ■

"He's good in a crisis, I'll give him that."

All the Doctor had to do to win her over was save the world!

"He's an alien. For all I know, he eats grass and safety pins and things."

But will the last of the Time Lords survive Jackie's cooking?



"Oh Pete, you never used to like them mental."

When adult Rose insists that Jackie and Pete love each other.

"He just grabs onto what's passing and holds on for dear life. God help his poor girlfriend, if he ever gets one."

Jackie's appraisal of kid Mickey is spookily prophetic.

"How sick is that? You've given my daughter a second-hand name? How many are there? Do you call them *all* Rose?"

Realising that adult Rose is Pete's daughter – and getting completely the wrong end of the stick

"Oh, just carry on. It's good enough for Lady Di."

When her husband-to-be stumbles over her name during their wedding vows.

JAC
RICHARD
PETER
CLAY

THE TIME TEAM

IN 1999, FOUR INTREPID FANS EMBARKED ON A TELEVISUAL QUEST: TO WATCH EVERY EPISODE OF **DOCTOR WHO**. ALL 709 OF THEM. IN ORDER. FROM THE START. THIS IS THEIR ONGOING STORY...

THE DOCTOR'S GONE MAD – WELL, *more* mad – and teamed up with some evil aliens. K9's blasted the defences of the Time Lord's planet, Gallifrey. And poor Leela's been exiled – by the Doctor! It's a very strange state of affairs here at the beginning of Part Three of 1978's *The Invasion of Time*. The Time Team are gathered in Richard's pad, and there's anticipation on all four faces as Leela reaches the outer quarry of Gallifrey. "The first time we get to see the exterior of Gallifrey," observes Richard, "and it's a grotty sandpit near Dorking!"

Jac humphs. "Where are those orange skies and silver trees we heard about back in 1964? I feel cheated!"

"The sky is orange actually," points out Clay. "So there."

"It's fascinating to see that Gallifreyan culture extends beyond the confines of Time Lord society," points out Peter. Clay nods. "And as *Doctor Who* tribes go, the Outsiders are a pretty good bunch with less 'ooga-booga' nonsense than usual."

Jac's pleased to see Leela out in the wilds. "I like her loyalty, how she exiles herself because she believes in the Doctor. Lovely character stuff. I hope she never leaves."

Back in the Citadel, the Doctor and his foil-wrapped friends are still plotting. "I love the Doctor making Kelner vice-president, just to humiliate him," says Clay. "The scene where he asks Kelner to fetch him jelly babies from his own pocket, and then rejects them because he can't find an orange one, is so satisfying." Jac agrees. "There's never been anyone on television who does obsequious as well as Milton Johns."

And then – finally – the Doctor comes clean to Borusa; he's only let the Vardans in to destroy them. "He *has* been bluffing all along!" cries Richard.

"I love this story for that," says Clay. "It just won't lower itself to wink at the audience. It's really unafraid and intelligent, despite the dodgy sets and costumes."

"That's *Doctor Who* for you," says Richard – and as if on cue, we hear the middle-eight of the theme tune over the credits for the first time in years.

"*Feed the wo-ooo-oorld!*" the Team chorus ungratefully.

Part Four kicks off with Andred holding a gun at the 'traitorous' Doctor. "The hazards of deception," says Jac. "The threat comes from a good guy! It's lucky for the Doctor that Andred's a bit rubbish, and easily overpowered."

"I love the line where Andred tells the Doctor that he's got access to the greatest bank of knowledge in the universe and the Doctor casually replies 'Yes, I do talk to myself sometimes...'" says Richard. "Aw!" cries Jac. "The Doctor says K9 is his second best friend. I love K9. I hope he never leaves."

But all this good feeling evaporates when the Doctor persuades the Vardans to 'fully materialise'. Richard's jaw drops. "They were bad enough before," says Richard. "But now they turn out to be men in green boiler suits."

"The most rubbish aliens in the show up to now, bar none," reckons Peter.

Clayton's oddly quiet. "I fancy one of them. Is that wrong?"

"Is that the first time you've fancied anyone in *Doctor Who*?" queries Richard.

"No," says Clayton. "I quite liked Antodus. And Ascaris. And one of the Xerons. And ..."

As he dribbles on, the Vardans are time-looped out of existence by the Doctor's cunning plan. It must be the end of the story. But then...

"*It's the Sontarans!*" shouts Richard. "Plural! Stunning cliffhanger! There have been no clues whatsoever – and what a great bit of entrance music!"

"Proper monsters!" squeals Peter.

"Brilliant," says Jac, before shooting Clay a sly look. "And I quite fancied Linx, so having the Sontarans back is fab."

"Is that the first time you've fancied a monster in *Doctor Who*?" smirks Richard.

"No, I quite liked the look of the Slyther," replies Jac, innocently. "And the Cybermen are kind of sexy. I guess the Axon Man had something about him..."

Clay looks daggers at the Team.

As Part Five continues, Peter's looking closely at the Sontarans too. "There's something wrong with their helmets!"

"I thought you were a dentist," says Jac. "What qualifies you to diagnose that?"

"They don't seem to fit properly," grimaces Peter.

"They're woeful," says Clay. "In appearance and in acting. And did they use the Vardans or not? They seem to have done, but they're surprised when Kelner says he met the Vardans. This was written really quickly, wasn't it?"

"Don't care," says Jac. "I love all the business with Kelner trying to tell Stor that the Doctor is the man he's looking for but getting bashed every time."

The Doctor, Leela, Uncle Tom Cobbleigh and all flee to the Chancellery – where Borusa is waiting for them. "John Arnatt and Tom Baker squeeze every ounce of potential out of their scenes together," notes Clay. "Arnatt is just so wonderfully sinister." Together a plan is hatched to expel the Sontarans, using the lost Great Key of Rassilon.

"What is all this guff about the Great Key?" protests Clay. "I get a horrible feeling we had the story in the first four episodes, and now we're just watching *Wacky Races*."

Part Six sees the Doctor and everybody else racing wackily into the depths of the TARDIS – to the conservatory, workshop, sickbay, art gallery, horrible disused mental asylum, and lots and lots of corridors. "This is horribly cheap and tacky," laments Richard. "The brick walls and drainpipes, the tatty workshop with

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR

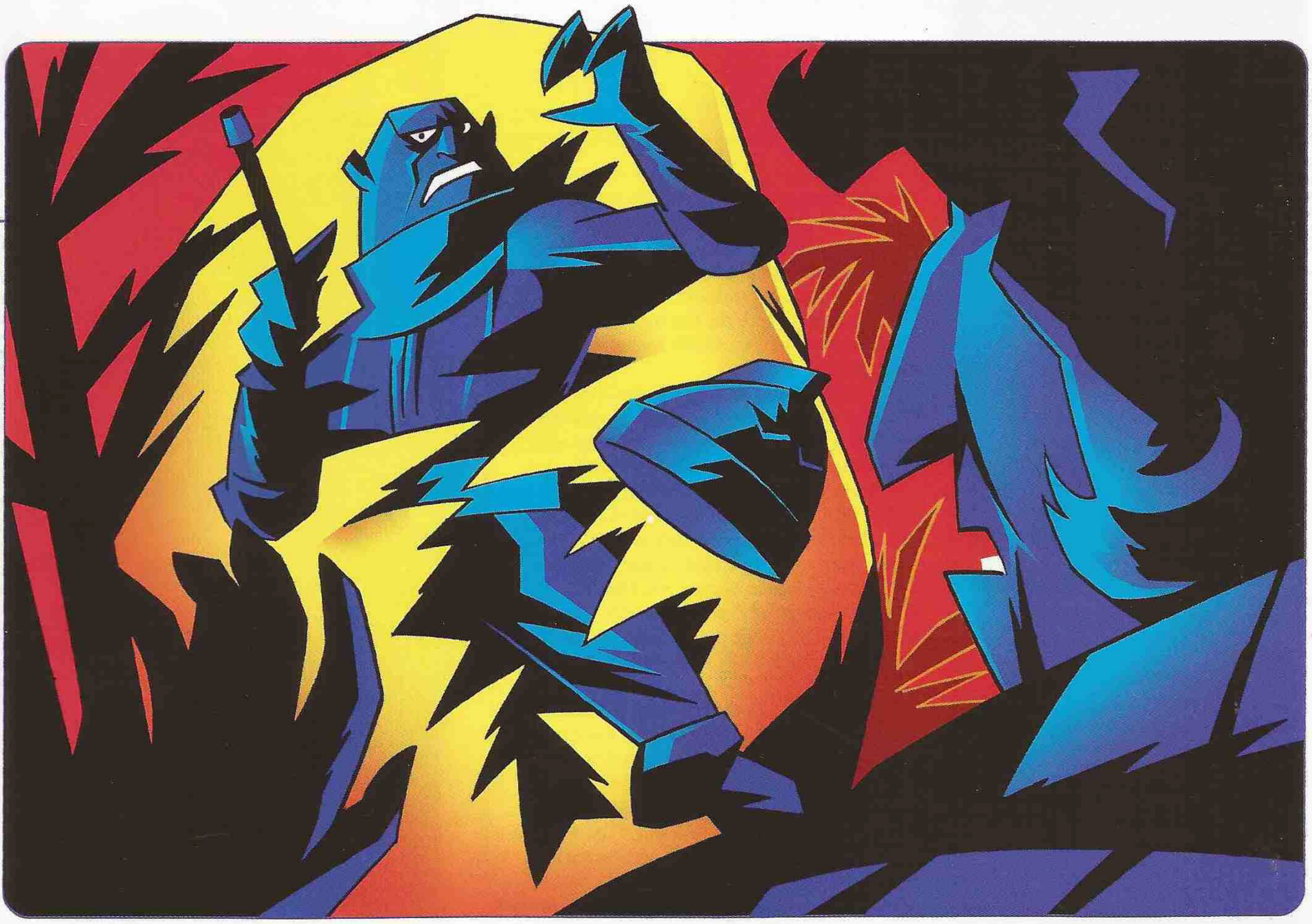
00784

ONE OR MORE REGULARS RENDERED UNCONSCIOUS

00148

ONE OR MORE REGULARS INCARCERATED

00207



EPISODES 476 TO 483

black bin bags covering the windows..."

Peter shakes his head. "I think these scenes are wonderful. For the first time we're invited to see that the TARDIS isn't just bigger on the inside – it's absolutely vast. It really fires the imagination."

"Do you know," asks Jac, "I never imagined the TARDIS to have different floors. I thought of it as being all on one level." She pauses. "Why *would* it need to have different floors?"

"I'm sorry," huffs Clay, "but just dubbing the TARDIS sound effect of on to bits of location filming looks awful. And it's hard to take Stor seriously when he has a gap in his front teeth!"

Peter sighs. "Why he didn't have them crowned before embarking on his mission is a mystery to me. And why's he suddenly decided to destroy Gallifrey? I thought the invasion was going as planned?"

> "It's the Sontarans! Plural! What a stunning cliffhanger! There have been no clues at all that they'd turn up..." **RICHARD**

"Hold on!" shouts an increasingly bothered Clayton as the Doctor fits the Great Key to the dreaded D-Mat Gun to save Gallifrey. "The Doctor got the Great Key back in Part Five, and it's K9 and Rodan who build the Gun. So that means this *entire* episode is just the Doctor walking around waiting for some silly *deus ex machina* to be constructed! Give me strength!"

"Just relax and enjoy it," huffs Jac. "What are you, a *Star Trek* fan?"

"Internal logic makes stories better," says Clayton, pompously.

"Get her!" says Peter.

But Clay's not listening. The Doctor emerges from the TARDIS, fires the D-Mat Gun, and...

"Crushingly disappointing," says Peter. "It's just another a gun."

"So he *just shoots* the Sontarans!" gasps Clayton. "Appalling!"

But with the Sontarans shot, Gallifrey is saved. And the Doctor, Leela and K9 can set off on more adven... hang on, what's this? Leela's taking Andred's hand in that worrying 'companion departure' way.

"Odd that Leela should choose to stay behind with a wimp like Andred," frowns Richard.

"There was *no* indication of her falling in love with him before this scene," storms Clay. "Which is unforgivable considering that the episode was just 20 minutes of padding anyway."

"Shame to see her go," says Peter. "One of the finest companions the Doctor ever had. I'll miss her."

Jac can barely speak. "Noooo!" she screams. "This is the worst thing about having so many good companions in a row – every time one leaves, it hurts that bit more. First Jo, then Sarah, then Leela."

"It breaks my heart that the Doctor can only say 'I'll miss you too, savage' after the doors are safely closed on her," says Clay. "What a lonely man."

"But K9's gone as well!" cries Richard. "How fabulous!" And then the Doctor wheels out a box labelled 'K9 Mark II' and his face falls. "Oh, how disappointing. He hasn't." He sighs. "Now that was perhaps the oddest adventure so far. Some nice ideas and some really terrible execution."

"I loved it to pieces," says Jac. "Not perfect, but tremendous fun."

"For the first four episodes, yes," says Clay. "Then it was rubbish. But my favourite four-parter in a while!"

A NEW ADVENTURE BEGINS, AS Richard's multi-region DVD player accepts the disc that contains *The Ribos Operation.* The Doctor and K9 Mark II's holiday plans are interrupted by a crashing organ chord, a blinding light...

"Must be God!" muses Clay. "It's the burning bush all over again!"

No, it's just the White Guardian, a man in a wicker chair sipping crème de menthe. "Only in *Doctor Who*," says Peter.

The White Guardian gives the Doctor his orders; he must find the six disguised segments of the all-powerful Key to Time to restore the balance of the universe. "This is nicely understated," says Clay. "Best of all is the gentle threat behind the White Guardian's assertion that, if the Doctor refuses to help, nothing will happen to him – ever!"

"A quest storyline," muses Peter. "Feels good, giving some purpose back to the series."

The Doctor is granted a new assistant to help on the quest – leggy big time lady Romana.

Compiled by
MICHAEL PRITCHARD

Illustrations
ADRIAN SALMON

AND YOU SAID

THE INVASION OF TIME

"There's nothing quite so exciting as watching the Doctor and his friends stop to take a rest in the middle of the show. Leela's bored, the Doctor's tired, and the viewers are rapt!"

BILL EVENSON, MINNESOTA USA

"I liked it when the creature composed of pure thought sat in a chair... "

STEPHEN MARTIN, HINCKLEY

"We know from *Rose* that lots of planets have a North. We learn from *Invasion of Time* that Sontara has an East End!"

STEVE MANFRED, WISCONSIN, USA

"It just feels *wrong* that the whole thing is resolved by the Doctor and a big gun. Particularly the only big gun he's ever deliberately designed and planned rather than just finding or cobbling together in desperation."

ALEX WILCOCK, ISLE OF DOGS

THE RIBOS OPERATION

"The White Guardian obviously had his own plans for who should assist the Doctor. Was Leela's departure at the end of the last story influenced by him?"

ROBERT KEELEY, E-MAIL

"'Nothing will happen to you. Ever.' It's the best moment in the whole Key To Time series. Pity it comes in Part One..."

BILL ALBERT, IOWA USA

"There's only one serious hole in the plot; Garron should have made his fortune by selling the jethryk. The Graff says it could power an entire fleet. Garron admits it's the rarest element going, yet he claims it's not worth that much. Oops."

ALEX WILCOCK, ISLE OF DOGS

In **DWM** 362, The Time Team will be continuing their quest for the Key to Time, with *The Androids of Tara* and *The Power of Kroll*. Send us your thoughts on the stories to the usual address (see page 10), or email them to us at *dwm@panini.co.uk* marked 'Time Team' in the subject line. Closing date for comments is 15 September 2005.

Richard frowns. "First impressions are that Mary Tamm's acting seems a bit on the wooden side. It doesn't seem like the Doctor's impressed either."

"Read those cue-cards, darling!" enthuses Clayton as Romana reels off some technical jargon. "Her interaction with the Doctor is really funny. She brings out a different side to him – injured innocence."

Jac's not warmed to the ice queen either. "Not sure why the White Guardian thought she'd be much of a help. The sarky cow. And why isn't she Rodan? They're the same character!"

"Never mind, she's gorgeous!" coos Peter.

The first segment is to be found in Shurr, capital of the icy, medieval-style planet Ribos – where some small-scale skullduggery is afoot with loveable rogues Garron and Unstoffe. Richard's impressed. "A lot of work's gone into the design. The falling show, the breeze, the empty blue sky. It really makes it feel like icy cold outdoors."

"It looks spendid, the costumes are lush, the guest cast are fabulous, the script is Robert Holmes at his best," says Peter as Garron welcomes the somewhat uptight deposed warlord Graff Vynda-K to Ribos as the victim of his swindling scheme. "Wonderful characters," says Jac. "You feel you know them straight away. But here comes the monster..." Romana is menaced by the deadly Shrievenzale and its floppy reptilian paw. "Ah well, can't have everything."

GARRON'S PLAN BECOMES CLEARER IN Part Two – he's pretending to sell Ribos to the Graff, conning him that it's rich in the mineral jethrik, but plans to scurry off with the poor madman's deposit. "These scripts are very wordy," observes Richard. "But the writing's so rich and interesting you don't notice. All the double-crossing is fun."

Unstoffe plays his part in Garron's scheme a bit too enthusiastically, telling the Graff that jethrik is known as the 'skrynge stone' that 'cures the skrynges'. Jac can't stop laughing. "Genius, and fantastically played by Nigel Plaskitt , Iain Cuthbertson and Paul Seed. Oh, can't Garron and Unstoffe be in every episode of *Doctor Who*?"

"I like the way Plaskitt does his Tortoise voice from *Pipkins* here," says Clay. "Hopefully he'll do Hartley Hare before the end."

But the Graff tumbles the plan – and the Graff is not a man to cross. "The Graff's funny in the way all tyrants are funny," observes Richard, "until they're after you."

"He's got a very odd relationship with his 'man' Sholakh," observes Jac.

"That'll be Robert Holmes' gay agenda," deadpans Peter.

Part Three sees the Doctor, Romana and Garron locked up by the Graff. Clay laughs uproariously when the Doctor asks Romana if they really are 'a dirty gang'. "He's gone from being all broody in the Hinchcliffe years to being cosy, sort of like Winnie-the-Pooh. Gives the Doctor a freshness."

"Tom Baker and Iain Cuthbertson really seem to fire off one another well," points out Richards. "You can tell when Tom's having a good day."

Unstoffe has fled to the catacombs under the city and met Binro, an aged cripple who was declared a heretic by the court of Ribos for advancing scientific ideas. "Really lovely," says Richard. "This really adds nothing to the plot at all, but Binro's realisation that he was right about the universe is incredibly touching."

"That beautiful scene reintroduces some proper drama into the show and helps to lift the other scenes around it," says Peter.

Jac is smiling broadly. "I am in awe. Two guest characters, one you've only just met, and you really feel for them. The Doctor isn't even there, and the series' message that science is the way forward is expressed so movingly, without dolloping it on. Robert Holmes' characters are real people, and one of the things that makes him one of the very best writers *Doctor Who* had."

The final episode sees the Doctor and friends being stalked through the Shrievenzale-infested catacombs by the Graff. The Graff employs the psychic Seeker of Ribos to hunt them down. "Now that's odd," notes Jac. "The story is based on the clash between primitive beliefs and science, but the Seeker's magic actually works! That's most peculiar for *Doctor Who*."

"She's just canny," says Clayton. "And she obviously thinks she'll be the one to survive when she says 'all but one are doomed to die' – so she isn't right after all."

Those deaths come thick and fast. The Graff is very affectionate to Sholakh's corpse. "The first gay kiss in *Who*," says Peter. "And we never noticed!"

In fact, the only survivor is the Doctor – who happily sends the Graff off with a bomb strapped to him. "The Doctor has no qualms about that," says Clay. "That's Holmes for you. No sympathy for the baddies. Ee, it were a different age..."

As the segment – disguised as the jethrik – is collected and transformed, the team reflect on the story. "Loved it," says Richard, to nods all round. "Robert Holmes' script and some great guest performances made it a fabulous story. But four episodes in and I can't say that I've warmed to Romana," says Richard. "She's very stilted."

"But I love the effect she has on the Doctor," says Clay. "Turning him into a naughty schoolboy."

"And she's gorgeous!" cries Peter.

"Is that the first time you've fancied a companion in *Doctor Who*?" queries Richard, to a icy stare from Clay.

"Well, Polly was nice," replies Peter. "And Victoria was cute. Zoe was lovely, and actually Liz Shaw was OK in a stern kind of way..." ■

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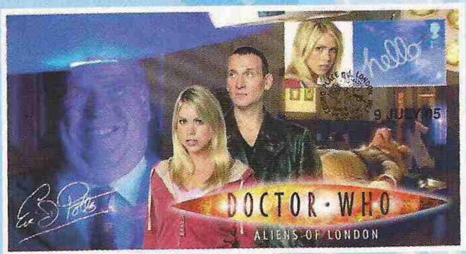

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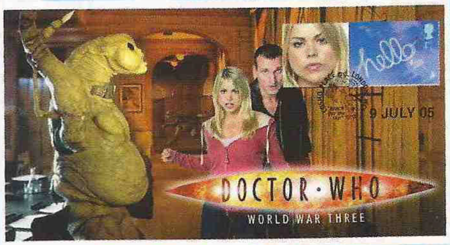

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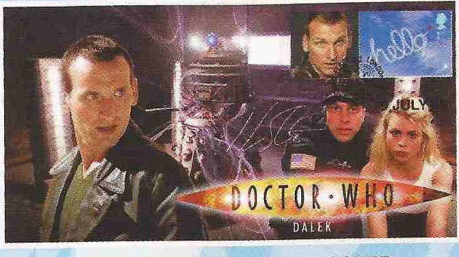

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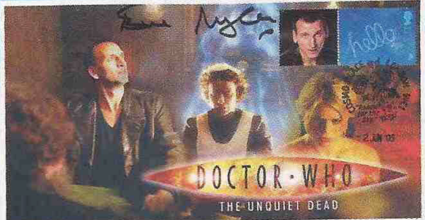

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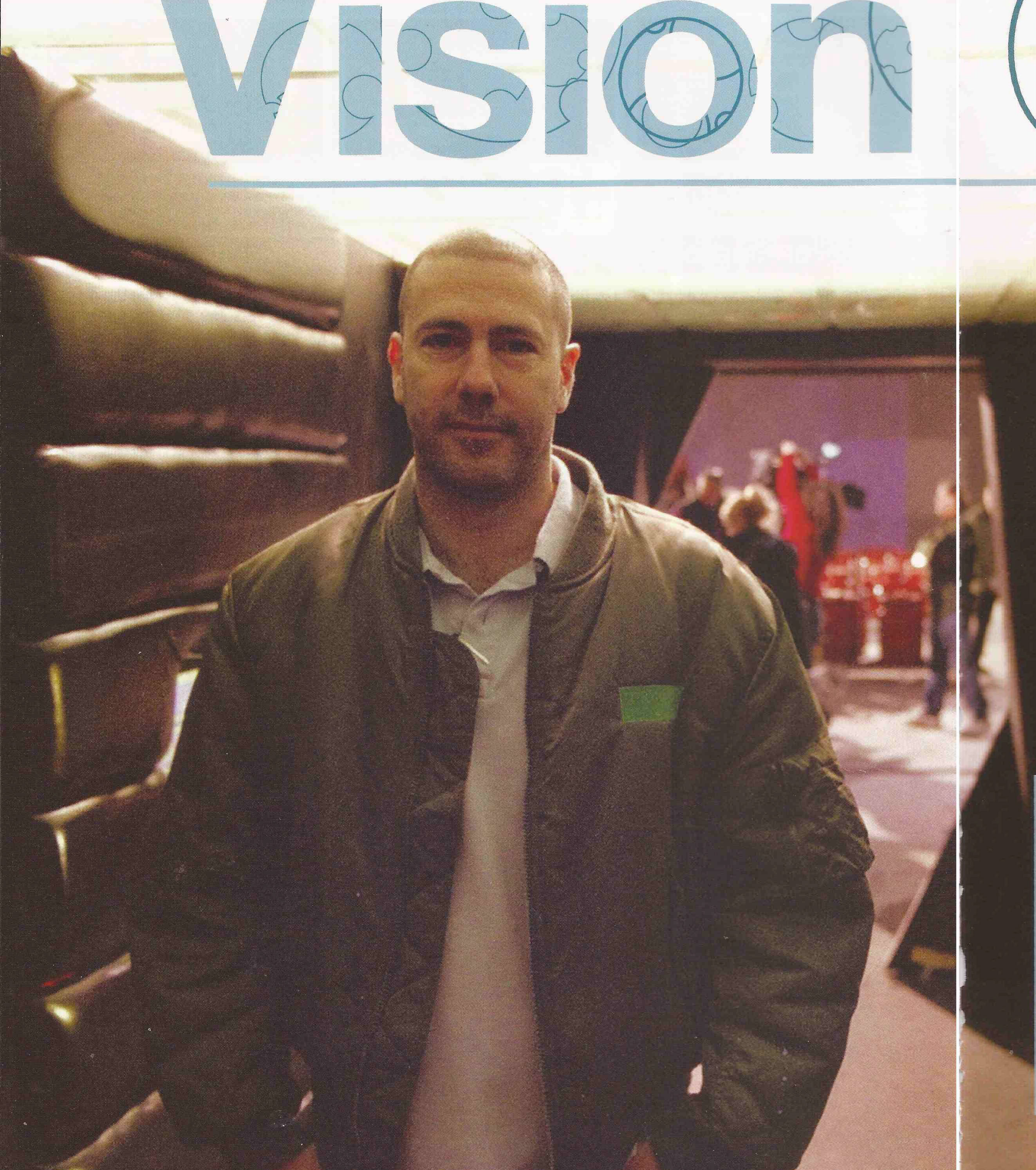
Vision On

The job of production designer on *Doctor Who* is a bit more complex than for most TV shows. Not only do you have to come up with a look for kitchens and bedrooms and all those everyday items, but you have to imagine what spaceships and aliens look like too! **Edward Thomas** tells **Jason Arnopp** about his visual imagination...



◀ *Ed Thomas explores the sets of Satellite 5 from* ***The Long Game.***

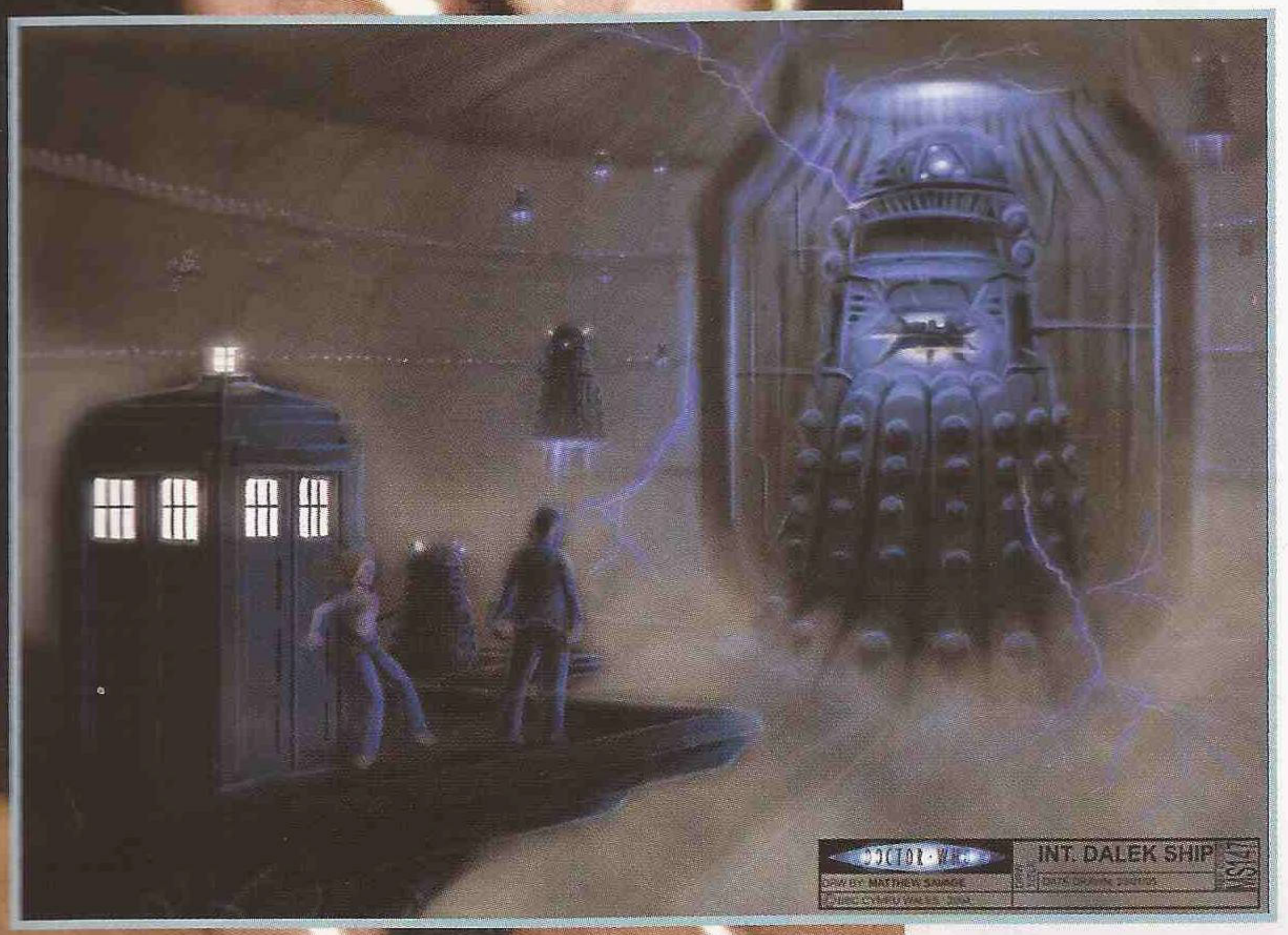
EDWARD THOMAS ANGRILY STOMPED ACROSS the room, a marker-pen gripped in one hand. His art department watched agog as their boss scribbled something on the inside of the office door, before walking out. What in the name of Balhoon had got into *Doctor Who*'s production designer?

An obviously calm and mild-mannered gentleman, Ed is rather embarrassed by the incident. It was one of the two occasions on which the 36-year-old lost his temper during the entire production of Series One.

"We've got a very strict security policy here," he explains. "By that, I mean we don't like drawings to escape and things to leak onto the internet. If the majority of the audience have seen something in the newspaper, it can take away from the visual impact of the show. We have a *Doctor Who* stamp that we mark every drawing with.

"On that terrible day," he continues, with a wince, "One of the producers rang me up and said, 'I've just had a picture of a spaceship e-mailed to me. We can't afford that!' I said, 'What spaceship? Has it got a stamp on it?' I lost my temper at that point, because I thought a drawing had left the office. So one of the few times I lost my temper was an occasion when I wasn't even right! That's when you get a department of people sitting there looking at you, saying, 'What are you talking about?' But you *can't* lose your temper on this job: it's too much of a joy."

The evidence of Ed's rare lapse is still mostly on that office door. I say 'mostly', because it now reads: 'No bookings or drawings must leave this office without coding and stamping by Ed'. The 'bookings or' part, Ed admits, was originally a seven-letter word beginning with 'f'. His lovely art department co-ordinator Gwenllian Llwyd thoughtfully customised it...



▼ *An early concept drawing for the Dalek Emperor from* ***The Parting of the Ways.***

> *"I've never seen Ed blow his top, which is amazing considering the pressure he's under. The man's a miracle worker. When asked to produce something like a corridor, a mere week before filming, he never panics. He just smiles, says something cutting and gets on with it!"*
>
> **DAVE HOUGHTON** Visual effects supervisior at the Mill

This afternoon – Tuesday 17 May 2005, to be precise – Ed and Gwen are the only people in the *Doctor Who* art department office. Nestled within a complex of appropriately *Who*-esque corridors at BBC Cardiff, it's an unassuming space, with only the odd skilful sketch lying around to hint at its purpose.

In a few weeks, this office will be pandemonium as production begins on Series Two – oh, those two words just keep sounding sweeter – of *Doctor Who*. Right now, Ed is on his second day back in the office, having taken a well-deserved six-week break, which he judges as "just enough, I suppose, to get your head clear." When he got back yesterday, he e-mailed *Who* supremo Russell T Davies, ▶

◀ telling him, 'I'm back in the fray and the TARDIS is stoked up. Where we going next?' By way of reply, Russell pinged back the script for *The Christmas Invasion*. So far, Ed has read up to Scene 19.

"It's good so far! It's Christmas, which is great. I always love the idea of shooting Christmas in July. It'll be out with all the Christmas decorations, shop window dressing and the snow. Nothing 'major' has happened yet, but Gwen's about ten pages ahead of me and all I hear is laughter. So I know it's coming."

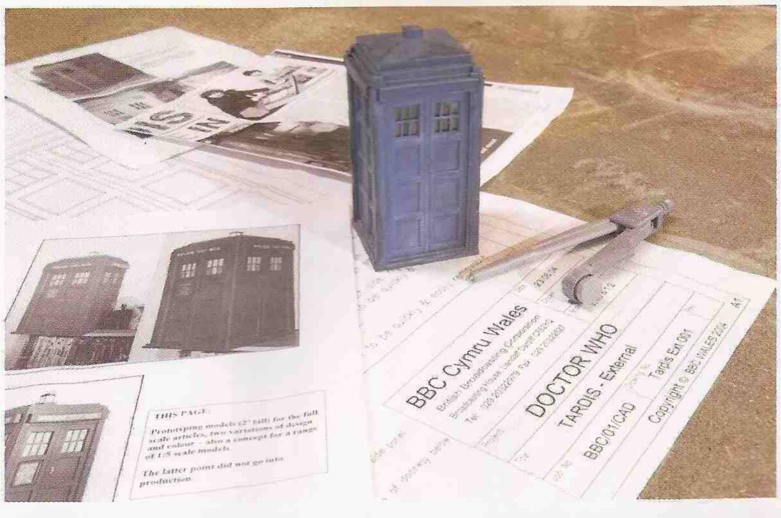
As production designer, Ed can't read the script like any other drooling fan. He has to take it step by step, breaking it down. How much will each moment cost? How will it be achieved?

"It takes me a good day-and-a-half for each script," he says in his sof Wels lilt. "I go through it with a fine-tooth comb, writing down my initial instinct about how things will be done. I need a breakdown of locations, props, set decorating and vehicles, along with estimates of what they'll cost. I also have to estimate what the over-spend might be at the end of each day, if we're not finished with actors, hired weapons or vehicles."

Cards on the table here, folks. We all know what writers, directors and – to a certain extent – producers do. The production designer's role, though, is a shade more... shady. The simplest answer is that they deal with *everything* visual. Which covers more ground than Michael Palin with a BBC travel allowance.

"As is the case with most long-running series with different directors, the production designer comes on board very early on," he says. "He gets as many scripts together as he can and really maps out the visual of all the episodes. The moods, the colours, the textures and the architecture, so that each episode has a very definite look and feel to it."

CREATING A UNIFIED LOOK FOR *DOCTOR WHO* might seem like a contradiction in terms, seeing as the show thrives on variety. So Ed looks for what he describes as 'through-lines'.


THIS PAGE:
Prototyping models (2" tall) for the full scale articles, two variations of design and colour – also a concept for a range of 1:5 scale models.
The latter point did not go into production.
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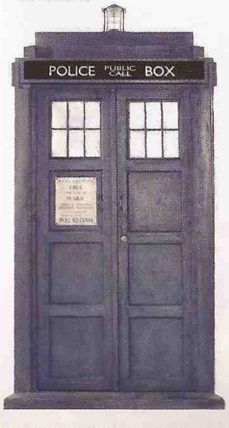
▲ *Various stages of development for the TARDIS' police box shell. "We really did do a Mini Cooper on it!" says Ed.*

▼ *The final TARDIS revealed!*



"When I'd gathered scripts for the first series, I looked for the constants in those episodes, which were the Doctor and Rose. They had to have a visual continuity throughout the series. When I've done my work, as the directors come on board, there's a starting point for them. Obviously they may have their own ideas, but there has to be a starting point. To give you a very basic example: you may have established that Jackie likes flowers. Some directors don't like flowers, but you've got to still include them – so then you have dead flowers, which she's left in the vase for too long."

At this point, I scan Ed Thomas' eyes for signs that he's taking the mick. Then the penny drops. You start to realise the sheer scope of the attention he pays to every single detail of *Doctor Who*. Characters have pasts, presents and futures, with interests and thoughts that aren't even in the script. Ed excels in making fictional characters and places seem all the more alive.

"You have to do that stuff, to get depth," he insists. "Just as Russell will include the back-story for his characters, as production designer you have to get the depth and back-

story to the visuals. So when you dress something like Rose's bedroom, you really have to think, 'Right, we've arrived in her bedroom on this day. What was she doing yesterday? What was she doing the day before that? What is she going to do in a year's time?' You have to think, 'That towel fell on the floor there, because she had a shower and was in a rush to get to work'. With the Doctor, you have to think even further. Before you can design a time machine, you have to ask yourself where it was made, in order to know what influenced that shape. So we have to design the planet where it was built, before we can design the actual TARDIS. We decided that appropriate materials would be things like glass, metal and coral. Once we'd made that decision, we could start."

HE GOES ON TO MENTION THE DALEK AND Gallifreyan languages which he sprinkled throughout Series One, at an almost subliminal level.

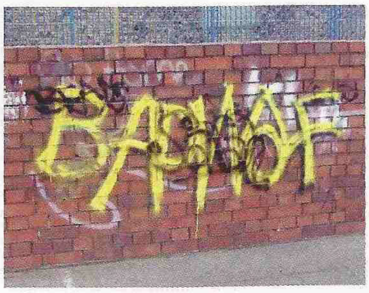
"Russell started us off on 'Dalek graffiti'," Ed smiles, "because he had the whole Bad Wolf thing happening – even though he would never explain what it was about! It kept reappearing in every script and we'd ask him about it, but he'd say, 'Oh, just wait!' So we thought we'd play our own little games. We did that with Dalek graffiti: we used it as dressing in the shop window of Henrik's, behind the dummies. That's the first time we used it: we also put it in Mickey's flat a little bit. It's our little play on the Daleks communicating, right the way through time, basically! It's in most episodes."

Ed hired freelance graphic designer Jenny Bowers to create a workable Gallifreyan lingo. "I know the Doctors had languages and symbols in the past, but I didn't feel that was the right look for Gallifrey. I know I shouldn't really mess with history, but in this case he's a time traveller, so it's okay! I just liked the idea of Victorian pocket watches and the way they were made up inside – the way the elements fit together and move. So I asked Jenny to come up with an alphabet and a series of images which would give us symbols and signs, numbers and letters. She spent about a month just doing that. We plastered the TARDIS controls with these symbols and they all mean something. It's read concentrically, so you start reading from the outside in. A lot of it makes sense – some of it doesn't – but you can read words with it."

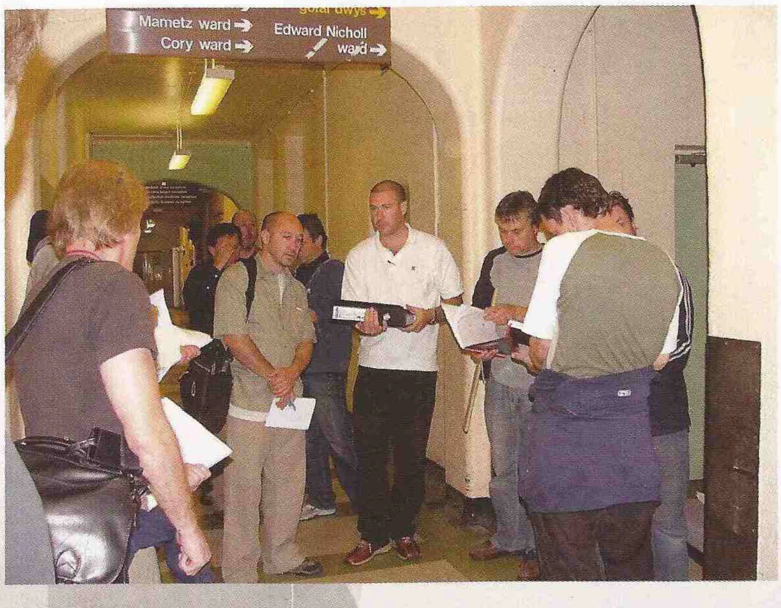
Ed notes that his art department, "is invariably the biggest spend within the production. It's also the biggest in terms of the number of personnel, due to the sheer volume of work it involves. It covers everything visual! Sometimes it does cross boundaries: you have an influence on costume and make-up, obviously. There's a lot of interactivity between costume and production design. For instance, if someone's wearing uniforms underground in Utah, you've got security badges and company logos which might need to match the graphics on the wall."

▲ *Ed had to create Rose's flat – from carpets to magazines – before the stunt team smashed it up!*

▼ *'Bad Wolf' graffiti from Episode 13.*



▼ *Ed and his team scouting the hospital location from* ***Aliens of London.***



Can Ed nail what he does in a sentence?

"The production designer's job is really to make sure that everything happens and that there's a continuity, with hopefully an exciting visual that everyone gets a feel of."

Ah. So you're the overview guy.

"Yeah. You do police it. *Doctor Who*'s so big, that you have several different designers – set designers, model-makers, props makers, props designers, animatronic designers – who are all experts in their field and terribly clever at what they do. But give them too much rope and they'll bloody hang 'emselves, because everything wouldn't gel!"

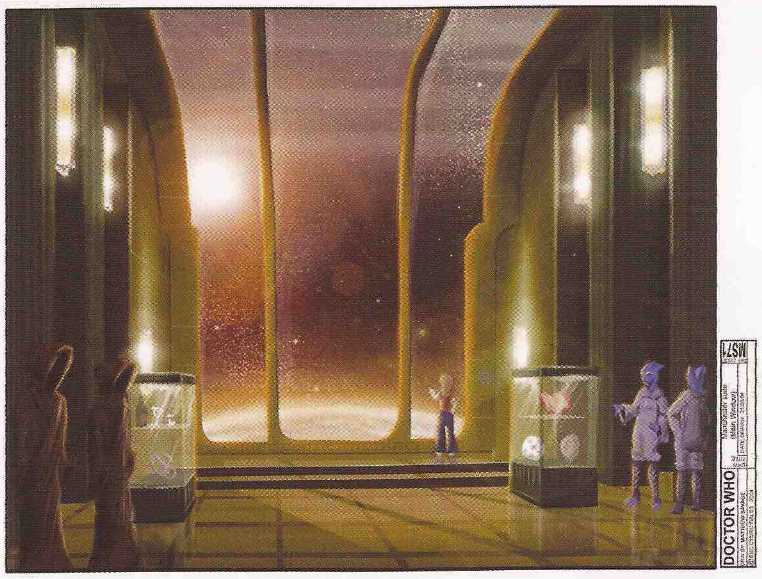
Diplomacy must be very important, then?

"Yes. It depends who you're dealing with, really! If I want something from them I'll be diplomatic: if I *need* something I'll *tell* them. Because you have to. When it comes to stunts and special effects, you have to be very, very strict and stringent in how you approach things. It has to be black and white, with no grey areas. And if you take a scene that involves animatronics, physical effects, computer-generated effects and stunts all at the same time, then you've got your work cut out."

Is delegation another key skill? Resisting the urge to do everything yourself?

"Absolutely. There's no way that you could, as much as you might like to. I'd admire any production designer that was able to do too much stuff themselves, because you've also got the budgetary concerns. You still have to hire and fire people. I don't do it alone, of course: Gwen is the art department co-ordinator and really runs the department. Steve Nicholas is the supervising art director, who runs the floor, if you like. When he gets a directive from me, he goes and makes sure it happens. If the designers need a hole 15 feet deep and 15 foot wide, he makes sure that's the size of the hole. It's very important that the hole *is* that size, because the special effects guys, stunts guys and animatronics guys are all going to be involved in some way. If a stunt happens and the hole wasn't that deep, there's a problem. So there are a lot of elements to the whole thing."

He's not kidding. This world must require a supernatural level of calm to 'police', and Ed Thomas does exude Zen-like serenity. At one point, he mentions that it's important to "make people feel that the journey they're going on is the right one." He also makes repeated use of the expression "by which, I mean..." You do feel that he's a great motivator and communicator. Not to mention tireless. Three-and-a-half hours later, we'll finally end this ►



◀ interview: I'll be brain-fried and Ed will appear unfazed. You realise that, while in full swing, he talks about this stuff from eight in the morning until seven at night, often six days a week. Then he goes home and dreams about it. He is truly the Terminator of production design.

> *"I think the world of Ed: he's just extraordinary and absolutely critical. He's ultimately the man who has to put things on screen that the actors respond to. And he's the one who has to put up a green-screen if there* isn't *anything there!"*
> **MIKE TUCKER** Models and Miniatures

Ed's earliest memory is as unorthodox as you might expect. He leans back in his hair with one hand over his eyes, straining with the effort to trying to visualise it.

"My grandfather had cancer of the throat," he finally says. "He had a tracheotomy, and the 'wound' used to weep. On my second birthday, I remember going to my granddad and grandmother house. It was my job to climb up the stairs – or crawl up them – get him some toilet paper and then take it to him. It's a very strange earliest memory – I don't know why I remember it, but I can see the wallpaper and the carpet in the house. It's probably a set design thing!"

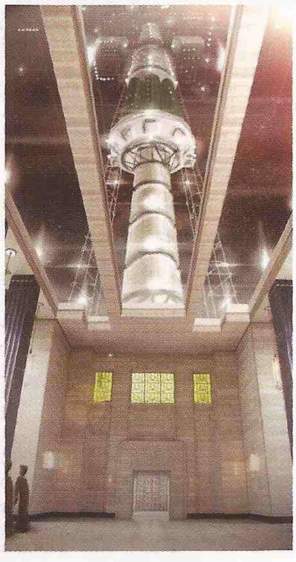
Like Russell T Davies, Ed was born in Swansea and has *Doctor Who* inextricably burnt into his DNA.

"I can definitely remember coming in on a Saturday after being out playing all day. I'd get in the bath, then sit on the sofa between mum and dad, knowing I was going to be scared. When that music kicked in, you knew there was... a problem! There was something very 'wrong' about this programme that other television didn't have. I hope we've achieved that with the new one. I hope kids think, 'This isn't going to be an easy ride, sitting there. Even though I'm brave and I'm eight years old, this is not gonna be nice!'"

Ed's father worked for Imperial Tobacco, while his mother stayed at home, looking after him, the couple's only child. Talking about his comprehensive school years, Ed grins as he claims, "I wasn't very clever. I was pretty good at art and I liked drama. My maths and English teachers, by the end of school years, would be ringing my art class to find out where I was, because I wasn't in *their* classes. Most of us here in the design department are pretty dyslexic: Gwen and Ben (Austin, design assistant) are the only ones who can spell!"

Ed ended up at Neath Technical College, doing 'A' levels in theatre studies and art.

"It was exceptional!" he marvels. "On the theatre studies course we had Julie Gardner, who is now of course *Doctor Who*'s executive producer and Head Of Drama at BBC Wales. Back then, she wanted to be an actress, or a writer, or a director. We also knew an actor called Michael Sheen. So with Julie writing, Michael acting and me doing the sets we had a great theatre group."



▲ *Two concept design drawings for Platform One from* **The End of the World.**

▼ *The* **Doctor Who** *team filming in Cardiff Bay. Like many of the production team, Ed is Welsh-born himself.*

Ed decided to apply for the Wimbledon School of Art in 1989. "There were about 30 places and 2000 applicants. Someone told me that if you get a thick letter back in the post then you're in, because it'll contain stuff like the letter of acceptance and the accommodation list. I remember my dad hurtling up the stairs, shouting, 'There's a letter from Wimbledon!' I said, 'Is it thick or thin?' He said, 'It's thick!' I pulled the blanket over my head, grinning. He said, 'Are you going to open it?' I said, 'Nah, I'm in!' And I *did* get in. Years later, though, my head tutor there showed me the interview rates: I only had five out of ten! So I don't quite know how I managed it."

Sounds like a major turning point in your life.

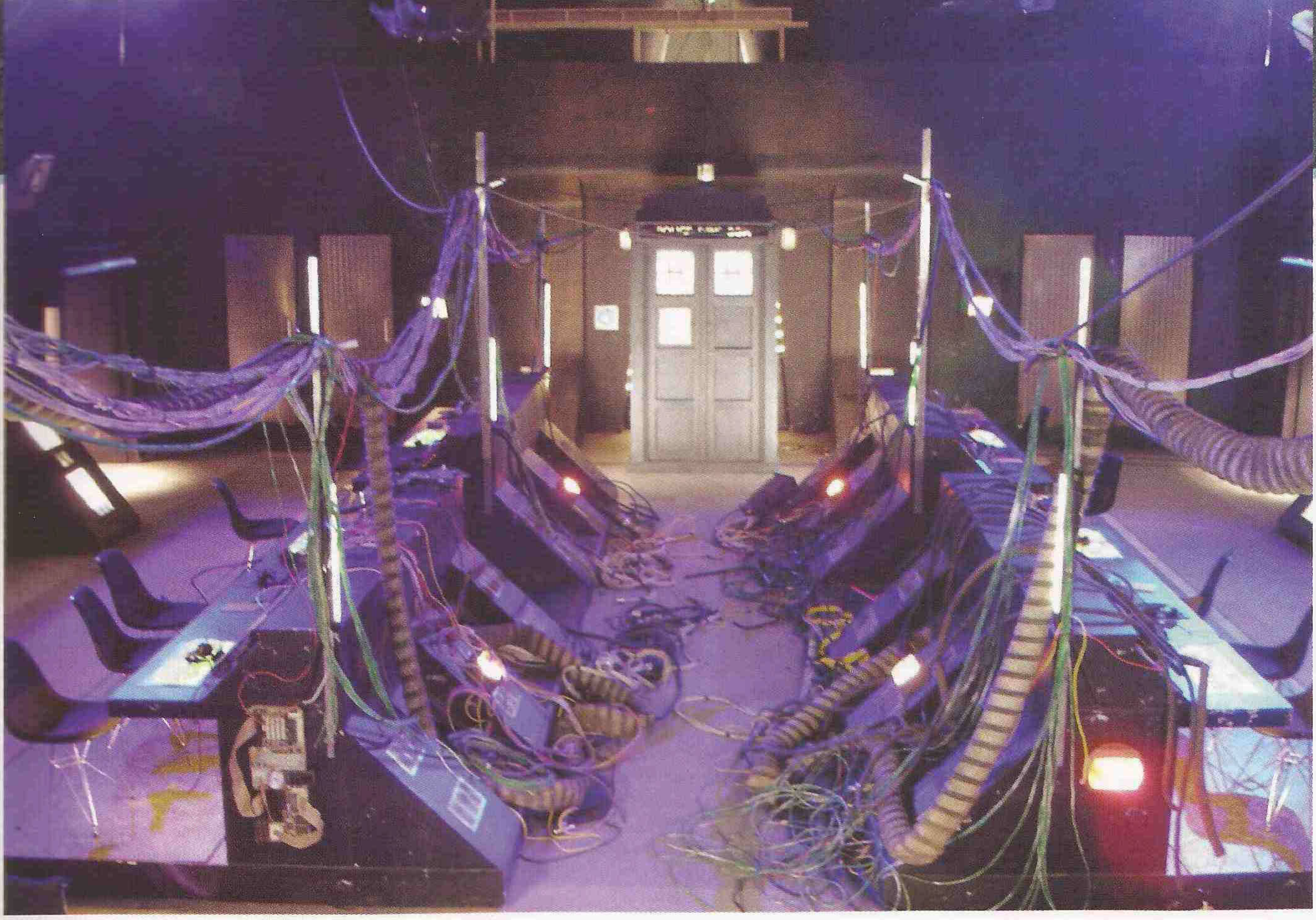
"I think it was, yeah. Even though I told them in the interview that, if I didn't get in, I'd go and work in a theatre, I'd actually thought about joining the Royal Engineers as an engineer and architect. I'd filled in all the application forms and was ready to do it."

ED CAME OUT OF WIMBLEDON AGED 21, with a degree in three-dimensional design. His baptism in fire came when theatre designer Sally Jacobs asked him to act as assistant designer on her Wembley Arena production of *Turandot* for the Royal Opera.

"It had a cast of thousands," he laughs. "It was a superb job, but it sort of put me off theatre for life! Sally was a very busy lady and she let me get on with it. For a student straight out of college, it was a big number. Thank God a company called Cardiff Theatrical Services – who later built the main structure for our new TARDIS – did all the set-builds, so they really looked after me, being a Welsh boy."

Shell-shocked by his theatrical overdose, Ed drifted into commercials and poster-board advertising before working on the 1993 British film *The Mystery of Edwin Drood* and a BBC Wales drama called *The Importance of Being Jones*. During the latter's production he met a Gloucester film production company called Peakviewing Transatlantic PLC who specialised in making fantasy movies.

"I ended up jetting off to South Africa, and we made 12 or 13 of them over a six-year period! That's how I met Steve Nicholas – we were lucky enough to live at the Johannesburg Hilton! The various companies we worked for for six years looked after us. Johannesburg isn't the



safest of places – it has a reputation and quite rightly so – but South Africa is a wonderful country and an amazing place to work. The light there is great, the weather's superb, the locations are brilliant. When you turn on a family film, you want it to be light and airy, with clear blue skies. A lot of the films I did had the unreal feel that *Babe* had, which was shot in Australia."

Among the movies Ed worked on in South Africa were *The Little Unicorn* (1998), and *The Last Leprechaun* (1998) and *Merlin: The Return* (1999). Ed still reckons "they're great. I think there are four or five of those movies on Sky Television at the moment."

After six years in the sun, Ed and Steve decided it was time to move back home.

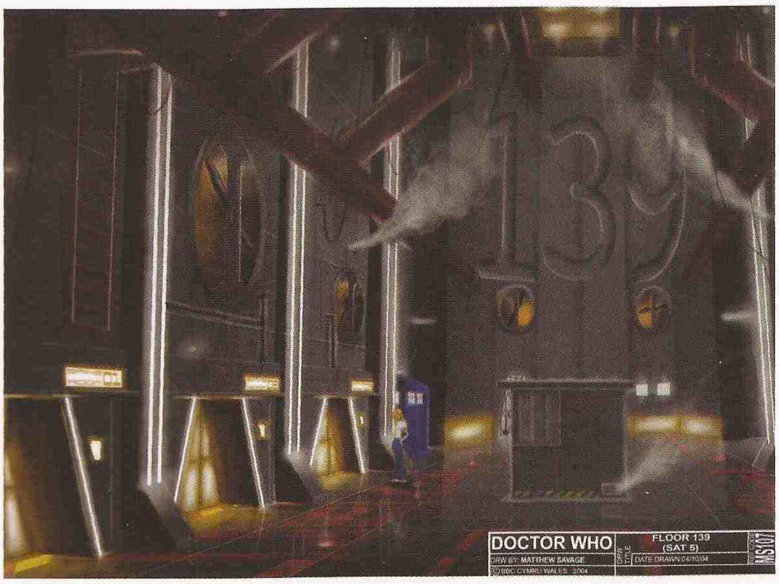
"People in the UK have short memories," Ed says. "I felt that even though we were enjoying the work, time was slipping away: it was time to establish ourselves in the UK, because we didn't know anybody and nobody knew us! South Africa is a long way from anywhere, and it's not on the way to anywhere. So even though the girls are great and the weather's lovely..."

Upon his return to native soil, Ed took a year off and then did "a few odd jobs around BBC Wales. Then I got to hear on the grapevine that BBC Wales was doing *Doctor Who*. I didn't put two and two together that Julie Gardner was the Julie Gardner I was at school with! I got my agent to get in touch with *Doctor Who*'s producer, Phil Collinson..."

> *"Ed's a complete team-player, who encourages a cross-pollination of work. He's very keen for everyone to throw ideas into the pot and he never stops. He and Russell are forces of nature!"*
> **MATT SAVAGE** Concept Designer

By a downright freaky coincidence, Russell T Davies was watching *The Little Unicorn* when Ed Thomas' show-reel landed on his desk.

"Russell liked the feel of that film," says Ed. "The light had a similarly bright and airy look to *Babe*. I also think he couldn't believe that there was a production designer living in Swansea, with a few credits on his sleeve! There was a lot of variety of that show-reel, too. I'd done Vikings, westerns, 1930s gangsters, everything. Having had all that experience put me in good stead for handling a show about travelling through time."



▲ *Top: The sets for space station Satellite 5 were re-dressed to create the impression of different floors.*

▲ *Above: The design sketch for Floor 139.*

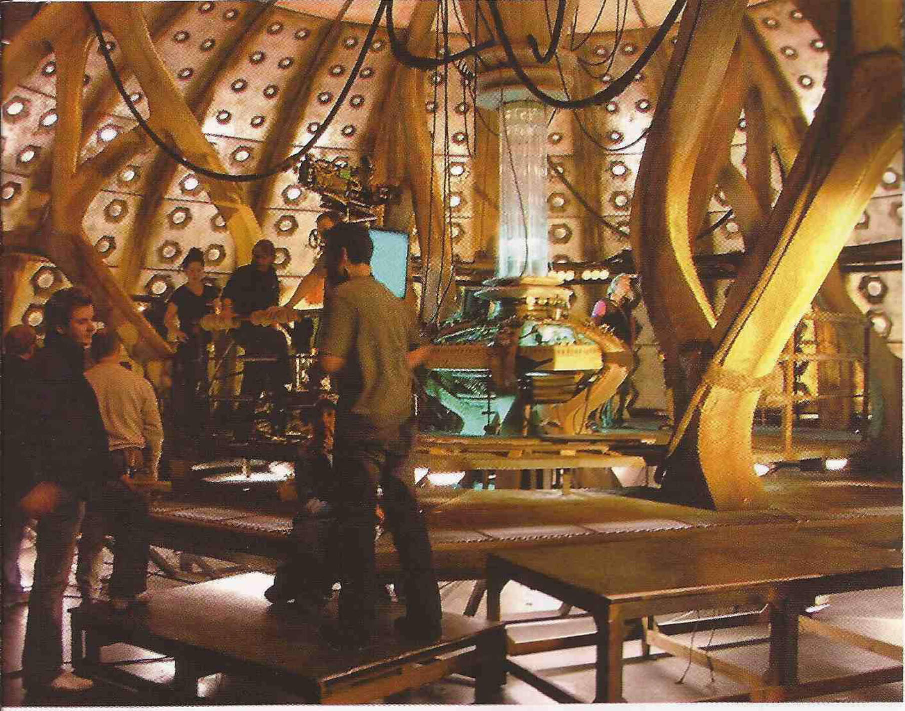
▼ *Set detail from the Big Brother house.*

Ed's first meeting was with Phil Collinson. In the second, he met Russell.

"I wasn't sure how it had gone with Russell," he confesses. "He's so... amazing and flamboyant and very honest. I wasn't quite sure how to take that, because you don't often find people in this industry who are confident enough to bare themselves and be very forward about things. I thought to myself, 'I've either got the job or he's been very nice!' Russell's also not a very corporate type of person. He doesn't need to toe any lines, so he can be blunt, brash and honest."

ED'S FEARS WERE ALLAYED WHEN THE *DOCTOR Who* production team rang his agent and made an offer.

"I was really, really excited. Then of course the agent said I had to be vetted internally by the BBC system. I thought that would take an hour – maybe to check if I had any rashes or points on me license – but it took a week! Then the offer came through on paper and it sunk in. I had to design the TARDIS, the Daleks and all the rest of it..." ▶



▲ *The team prepares to shoot a scene inside the impressive TARDIS set. Ed was very conscious that the set should look like it's a centuries-old machine.*

◀ Did fear take hold at that moment?

"No, not so much fear. You just go numb. You start realising that there's a magazine that's run for 15 years without the show even being on the air, and that there's a seriousness to this existing group of fans. After thinking, 'Oh god, the responsibility!', it's just a matter of getting the right team together. You hire people who are confident enough to bring something new to the show.

"You're making history with *Doctor Who*," he adds. "Those kind of pressures aren't necessarily there with other projects. You just know that everything you do is gonna get criticised. On the other hand, you're introducing *Doctor Who* to a whole new generation who have got no idea what you're talking about. You've got to make it visually exciting enough for those people."

One of the most epic movies Ed made in South Africa, the snappily-titled *Beserker: Hell's Warrior*, goes a long way to explaining why *Doctor Who* didn't strike him as an overwhelmingly scary prospect. "It was a great experience with about 3000 extras. We built two massive Viking boats 27 metres long and two huge Viking villages. We had an art department with 500 people. We went into game reserves and built huge sets that were about 150 metres long! One town we built had something like 220 buildings in it, all thatched!"

Doctor Who, then? A walk in the park. Let's take a look at the approach Ed took to some of the new series' Big Ideas...

> *"Ed and I spent a whole day at my place, drinking red wine and talking about nothing but the TARDIS. That was a great, lengthy lunch..."*
> **BRYAN HITCH** Design Consultant.

▼ *A close-up look at the TARDIS panels – complete with Gallifreyan post-it notes!*

When it came to the TARDIS exterior, Ed knew that 'iconic' was the key word.

"There are some things in history that deserve to remain the same," he smiles, "such as the minis in *The Italian Job* and the TARDIS! Those things just are what they are. It's scripted as a blue, 1930s police telephone box and you can't really stray from that. It was Russell's decision, and quite rightly so. But within that restraint, we were allowed to do what we wanted with it. And by that, I mean we really did do a Mini Cooper on it. I decided I wanted it to be much taller, much wider and feel much more 'British bulldog', much more structural. Because even though there's no relevance between the inside and the outside, in my head there is *definitely* a relevance."

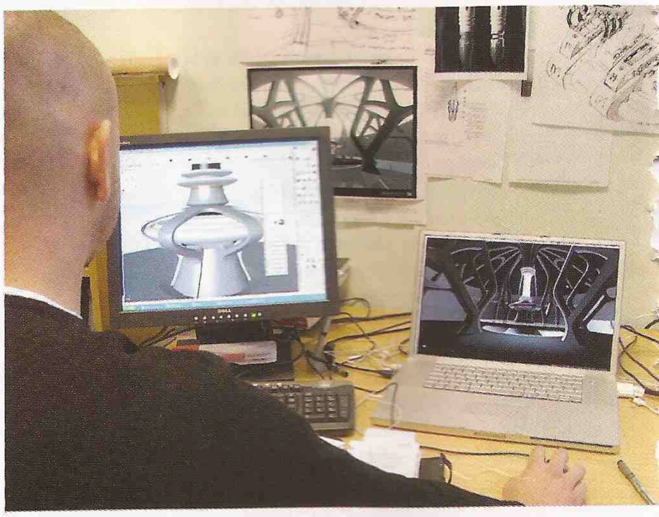
At this point, it should be noted that Ed is speaking with the kind of steely-eyed passion normally expressed 30 seconds before a bar-room brawl.

"Because I gave the inside that dome feel," he goes on, "I really wanted the exterior to feel as though it was containing something. I wanted the TARDIS to be bigger, chunkier and to have more of a presence... an ominous presence, perhaps. When it lands, you do feel that this thing's capable of carrying you inside. We enhanced the timber texture and burnt back a lot of the soft grain in the wood, to reveal a lot of the hard grain. We made sure that when it was painted, you really felt there was a wooden texture to it. We also played with the colour a bit – it's a very different colour to the old one. The *Radio Times* quoted me as saying there were 20,000 colours in it, although quite how they arrived at that I'm not sure! Bit of a misprint there, I think."

Turns out there are actually about seven different blues and greens.

"We played with that colour, right up until the day it went on set. Me, Russell and Julie stood there and questioned the colour and we changed it. We looked at it in all sorts of different lights – daylight, night, tungsten lights, cold light – and each time we played with the colour. At one point shortly before filming it was a lot more patchy than it is at the moment. There were a lot more highlights and lowlights, but we flattened a lot of that. My initial thoughts were, 'It's not wooden, it's an alien version of wood'."

Ed points out that the TARDIS interior, "had to suggest a very technical machine, so you want a very technical designer. Our man Dan Walker comes from an automotive background, so he made sure the TARDIS really felt as though it could be a flying machine and that the switches actually did something. But then something like that could easily seem *too* technical and start looking like a vehicle. So then you need a designer with more a free flow. We brought in Colin Richmond, who's a theatre designer with The Royal Shakespeare Company among others. He had a much more organic, loose feel to things, so all of a sudden the structure became much looser. Then you've got Bryan Hitch with his early concept drawings, and Matt Savage filling in little details like the roundels or whatever. So when you amalgamate everything, the TARDIS design becomes very successful."

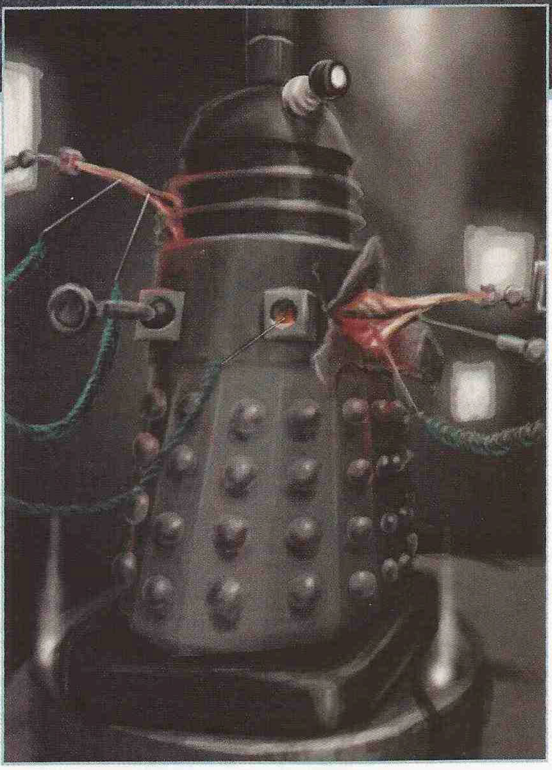


► *The design team at work on the new look for the TARDIS interior and console.*

ED PARTICULARLY WANTED TO EXERT CONTROL over the TARDIS' lighting.

"In the past, it was pretty much limited to 'lights on, lights off!' But I really wanted to add to the alien quality by suggesting that this thing is solid on the outside, but on the inside you can almost see out through it. You *can't*, but this alien technology allows light to penetrate. That meant that Ernie Vincze, the director of photography, had total control over it. If you've got a night environment outside the TARDIS, you could have something similar, and the

▼ *The finished police box prop stands in the Nestene lair.*



opposite for day time. If you park the TARDIS under a street lamp that was particularly yellow, you'd have a yellow light inside it. We could even emulate flashing police car lights inside."

Blimey, did that happen in the series? I'm feeling very unobservant...

"We've done it subtly, a couple of times. We've had night-and-day and street lamps. Again, it's one of those things you mightn't notice, but it's there. We did do a police light, but that particular part of the scene got cut out, because the episode was too long. But that's great: we can use that in future."

Bryan Hitch told me that he wanted to get (a) a K9 coffee table and (b) a 1970s coffee machine into the TARDIS.

"Ever since I met Bryan, he's wanted to get the K9 coffee table in there! But I don't know if it was ever really in the picture – it was just something that me and Bryan were laughing about. We were both keen on a coffee machine – the amount of coffee Bryan drinks, he needs one of those things – but I think it was a budget thing."

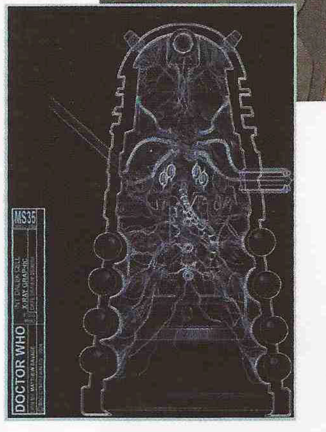
Ed recalls dressing the TARDIS console with thinly-disguised glee.

"We had a great set decorator for the first two blocks – Peter Walpole, a legend in his own right – who was involving in dressing the console. I told him to get me bits and pieces that he felt were relevant. They had to look as if they were part of the machinery, but didn't *look* like machinery. That was a big challenge for Peter – I kept stressing that this TARDIS is hundreds of years old. It's an old girl now. Am I allowed to say 'girl'? It's an old *machine*.

"Then all this stuff arrived, from a company called Bob's Bits in London. He basically buys up loads of Formula One cars and various odds and ends. When all this stuff arrived, Bryan happened to be down with us on that day. We placed things on the console and tried to come up with meanings. We had a great time positioning things and working out how to fly it, drive it, guide it, navigate it. We came up with a theory behind it all, so that when Chris Eccleston walked onto the set for the first time we could say, 'Here's the keys, start her up!'"

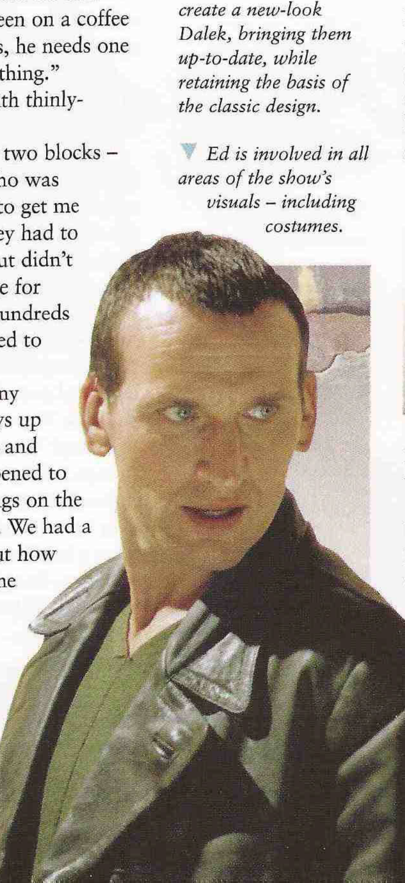
Ed admits that he wanted to 'modernise' the Ninth Doctor's outfit.

"I think it was a sort of *fait accomplit*.



▲ *One of Ed's biggest challenges was to create a new-look Dalek, bringing them up-to-date, while retaining the basis of the classic design.*

▼ *Ed is involved in all areas of the show's visuals – including costumes.*



Our costume designer Lucinda Wright, Russell and Chris all had very strong ideas. But Russell had written in the script that it was an old leather jacket, in the style of the actor Terrence Stamp... whatever that meant! Lucinda tried different lengths on Chris. She tried a long coat, then a much shorter one, then the one we eventually ended up with. We all sat around and discussed it, then arrived at the length that we did. I think Chris' jacket is tremendously successful. It was such an important statement to make, to go down that route. I don't know how he wears it, though – if you feel the weight of it, it's like chainmail!

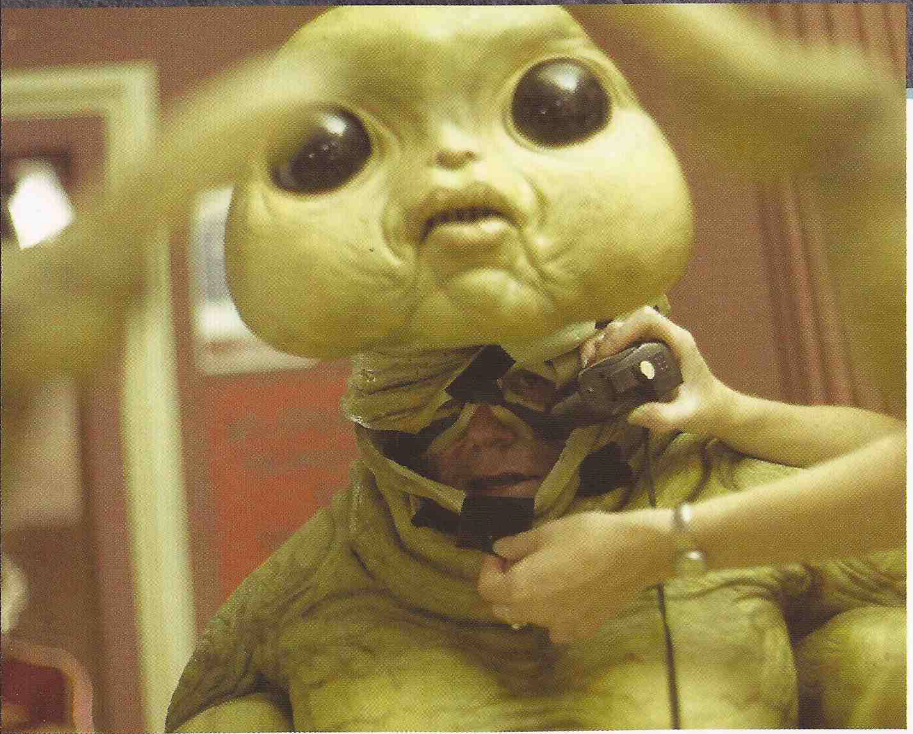
Which brings us on to Rose's clothes. Ed becomes even more animated at this point.

"I've tried to have as much input into Billie's outfits as I possibly can. In every tone meeting that we go to, I say that I want Billie in as few clothes as possible! From my point of view, Billie's a very beautiful-looking actress and a superb girl. But her skirt should be as short as possible, and her T-shirt as tight as possible, because I want all the dads sitting at home to love it!"

> *"In my first meeting with Phil Collinson, I asked who the production designer was. My heart was in my mouth: I'd worked on productions before which had been let down by putting the design into the hands of a jobsworth with zero imagination. When Phil told me it was Ed I felt an enormous sense of relief. I knew then that we were sailing in the right direction."*
>
> **NEILL GORTON** Millennium FX boss.

Monster-wise, it goes without saying that the Daleks were Ed's top priority.

"The Daleks were great," he marvels. "First they were on, then they were off, then on again. It was an amazing journey. In the end, as a department, the excitement and the desire to recreate the Daleks was vast! When Julie rang up and said, 'We've got 'em!', that was an amazing moment. Every member of the team wanted to have a crack at the Daleks, so that comes back to what we were saying about my job: you've got to police it! Everyone had very strong ideas, including the hundreds of letters and illustrations that we were sent by members of the public, saying, 'This is ▶



◀ what I think they should look like'. Of course, you've got to put them straight back in the envelope and return to sender: otherwise you end up in all sorts of trouble!

"We did the same with the Daleks as we did with the TARDIS, only in reverse. We decided to create the ultimate Dalek and then work back to the Dalek that we came up with for this series. By that, I mean the Dalek that we came up with isn't the 'new' Dalek by any means – it's a Dalek in time. Design-wise, we have versions from millions of years on. We've planned their whole evolution and we know where they end up. Of course, another designer might come on board and have other ideas, but I know where they are and where we've got to go to."

Later on, Ed will casually flip through a large design portfolio, revealing future Dalek designs which, in all fairness, give me the horn. Ahem, back to the plot...

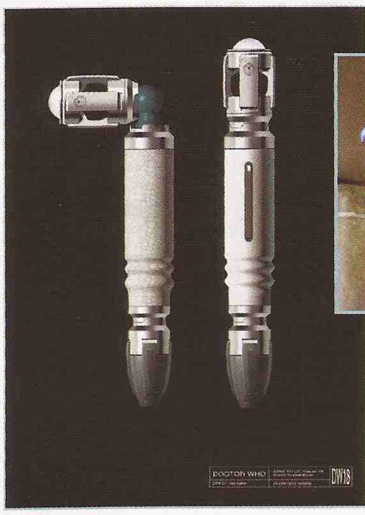
Ed notes that Matt Savage had the most influence on the design of the Daleks seen in Episodes 6, 12 and 13.

"Matt made great changes. There was a subtlety to what we did that revolutionised the shape of the Dalek. Then Mike Tucker added to that, in what he physically did with the scale of it and the detail. I think it looks real. It looks as real a Dalek as you're going to get. We wanted it to feel much more like a killing machine than it has in the past."

Series One's other hostile blasts from the past were, of course, the Autons. Again, Ed's attention to detail shone through.

"We sent one of our guys up to London, who then spent the day and night going around shop windows in various places like Carnaby Street, just sketching the dummies. He noticed interesting things: some of them had eyes, others just had hollows. Some had plastic hair, some had real hair. He brought the sketches back and we came up with our generic designs, such as the brides.

"Russell then picked the ones he really liked. We were very lucky to have Neill Gorton at Millennium FX involved throughout. The guy's incredibly creative: he's amazing. We talked to Neill about what could be done and what couldn't. No matter what you come up creatively, these things have to be *made*. An actor has to spend many hours in it on set, under lights."



▲ *Top: One poor long-suffering guest artiste is helped into his Slitheen costume!*

▲ *Above: the new look sonic screwdriver.*

▼ *Ed and his team researched genuine shop window dummies to create the Autons.*

OVER IN NEW MONSTER CORNER, ED HAD THE mean, green Slitheen.

"They're Russell's baby: his monster!" he grins. "It was interesting, reading his descriptions about their baby faces. Getting people in and out of those suits was difficult in terms of the time it took to do it – you really have to plan for that stuff, which makes scheduling quite hard. But the biggest challenge came from the points where Neill's work ended and the Mill's work began: the challenge of making that work in a seamless way. *Aliens of London* and *World War Three* were the first episodes that we shot, so it was very early days for us. It was a huge learning curve, to get that right. Even though I think it works to a certain extent – after all, there's only so much a man in a suit can physically do – those overlaps are the sort of things you have to be *really* careful with. I think we got away with it, but it was... edgy."

How about the sonic screwdriver?

"That was a good one. I don't know how many incarnations of the sonic screwdriver there have been in the past, but I think the last one was quite successful. The silver one: that was a nice design. The screwdriver, though, was one of the things we were allowed to play with and I'm glad we did. I wanted something that was TARDIS technology, and I didn't feel that the past screwdrivers would have matched that. I wanted to make sure that our new sonic screwdriver would tie in with the TARDIS. In fact, we gave it a little cradle on the console, so the Doctor could charge it while in flight!

"We wanted it to have a similar texture to the TARDIS – kind of spark-pluggish, if you like. It's got that porcelain effect, to protect the Doctor from getting a bit of a bolt off it if it overpowers or whatever. We didn't want it to be a Swiss Army knife, by any means, but we did want it to do a lot more – to be a little torch, but also to have a higher technology. We want to keep adding things it can do, even through Series Two, that always surprises Rose. It's not just sonic: it's got various options!"

One concept in the new series that started out as all-singing, all-dancing affair, only to be literally brought down to Earth, was the TARDIS key.

"There wasn't much written in the script to describe the key," recalls Ed, "but we designers felt it needed to have something about it. Matt came up with a beautiful design for this four-pronged key: a bit pocket-watchy, on a bit of a chain. It had similar shapes and feels to the whole porcelain thing. We sent that off to Russell, who absolutely loved it. But then he floored us with one line: 'I want every kid in the street to be able to have a TARDIS key, so make it a Yale key'. Of course! Brilliant! There will be toys, which will be marketed and will make money, but everyone can have a Yale key. That was a really good judgement call."

Vworp! Vworp! Ed's office is suddenly filled with that vintage, wheezing groan, as if the TARDIS has been summoned by the very mention of its name.

In fact, it's the man's mobile ringtone. He apologises and takes a break to answer it. Little does he know that when he returns in five minutes to talk some more Who, a whole four weeks in **DWM** readers' lives will have elapsed. That's time travel for you... ■

NEXT ISSUE: Ed leads us through Series One, episode by episode, revealing the challenges, headaches and joys of each. Then he looks ahead to Series Two...

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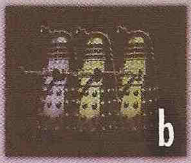

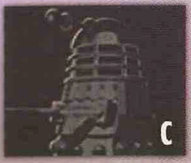

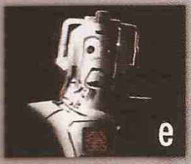

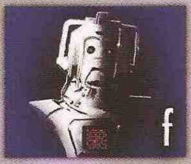

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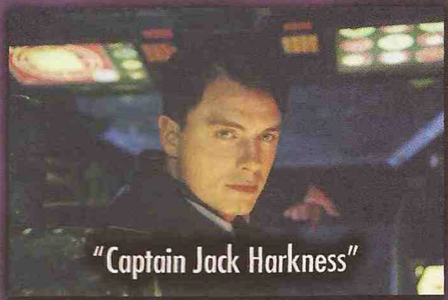
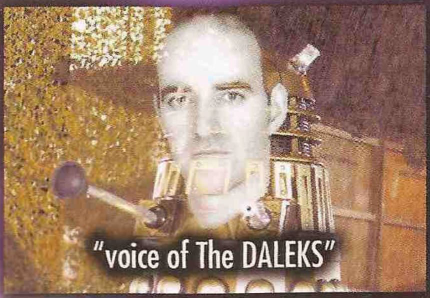


"Captain Jack Harkness"

JOHN BARROWMAN
SIGNING: 11AM-4PM



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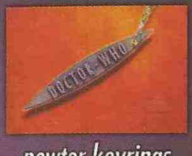

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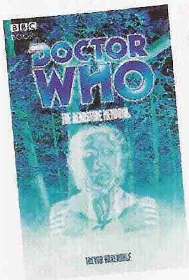
THE 2004 DWM AWARDS

2004 might have been the last full year before *Doctor Who* made its return on the telly, but it was still a pretty busy 12 months, with a couple of dozen new book and audio adventures – not to mention good ol' **DWM** – to keep the flame burning. **Tom Spilsbury** presents your picks of last year's goodies...

BBC BOOKS NOVELS

Rank	Title	Average/10
1	**The Deadstone Memorial** by Trevor Baxendale	7.95
2	**The Sleep of Reason** by Martin Day	7.44
3	**The Tomorrow Windows** by Jonathan Morris	7.43
4	**The Indestructible Man** by Simon Messingham	6.95
5	**The Algebra of Ice** by Lloyd Rose	6.89
6	**The Eleventh Tiger** by David A McIntee	6.83
7	**Sometime Never** by Justin Richards	6.42
8	**Empire of Death** by David Bishop	6.34
9	**Scream of the Shalka** by Paul Cornell	6.17
10	**Halflife** by Mark Michalowski	6.13
=	**Synthespians™** by Craig Hinton	6.13

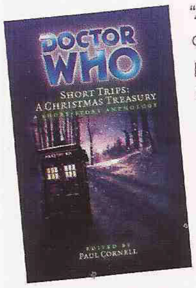


"I'm utterly delighted that *The Deadstone Memorial* has been so well received – it really was written from the heart, as a tribute and a very fond farewell to the wonderful Eighth Doctor. It's thrilling to win the **DWM** readers' poll – and I'm very, very grateful to everyone who rated this book so highly! Thank you!" **TREVOR BAXENDALE**

The battle for the best BBC Books novel of 2004 was as hard-fought as ever, with Trevor Baxendale's Eighth Doctor adventure *The Deadstone Memorial* gaining high marks from most voters. **Garry Jones** of Port Talbot was particularly impressed: "*The Deadstone Memorial* was the standout novel of the year. Creepy, humerous and thrilling are words that come to mind to sum up this excellent piece of work." **Steve Hatcher** of Ashbourne felt that "2004 marked a real return to form for the Eighth Doctor book range, which were becoming arc-bound and somewhat dull during 2003." Steve picked eventual runner-up Martin Day's *The Sleep of Reason* as his favourite: "Probably the most moving *Doctor Who* book since *The Turing Test*."

OTHER FICTION

Rank	Title	Average/10
1	**Short Trips: A Christmas Treasury** Editor: Paul Cornell	7.57
2	**The Dalek Factor** by Simon Clark	7.37
3	**Short Trips: Repercussions** Editor: Gary Russell	6.91
4	**Short Trips: Monsters** Editor: Ian Farrington	6.71
5	**Blood and Hope** by Iain McLaughlin	6.71
6	**Short Trips: Past Tense** Editor: Ian Farrington	6.55
7	**Short Trips: Life Science** Editor: John Binns	6.30
8	**Eye of the Tyger** by Paul McAuley	6.29
9	**Companion Piece** by Robert Perry and Mike Tucker	6.10
10	**Short Trips: 2040** Editor: John Binns	6.00
11	**Short Trips: Steel Skies** Editor: John Binns	5.95

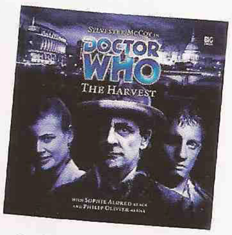


"*A Christmas Treasury* was designed to celebrate the special connection *Doctor Who* has always had with Christmas. I'm very pleased that the contributions of the writers have been recognised, and thank **DWM** very much for this award." **PAUL CORNELL**

Big Finish's 11th anthology of short stories gained high scores from most voters in this new category. **Tyler Biggelsworth** of Southend was among the voters for the Paul Cornell-edited *Short Trips: A Christmas Treasury:* "This collection certainly lived up to its name – this was a real treasure trove! The Short Trips collections have often been rather variable in quality, but the majority of stories here really hit the mark. Well done Big Finish!" Telos' final *Doctor Who* novella was a close second. "Telos' output has always been very good, but *The Dalek Factor* saw the range go out on a real high!" praised **Timothy Harper** of Milton Keynes.

DOCTOR WHO AUDIOS

Rank	Title	Average/10
1	**The Harvest** by Dan Abnett	7.88
2	**The Next Life** by Alan Barnes and Gary Russell	7.60
3	**Medicinal Purposes** by Robert Ross	7.37
4	**Caerdoia** by Lloyd Rose	7.18
5	**The Last** by Gary Hopkins	6.92
6	**Arrangements for War** by Paul Sutton	6.74
7	**Faith Stealer** by Graham Duff	6.63
8	**The Natural History of Fear** by Jim Mortimore	6.41
9	**Her Final Flight** by Julian Shortman	6.27
10	**The Twilight Kingdom** by Will Shindler	6.16
11	**The Axis of Insanity** by Simon Furman	5.95
12	**The Roof of the World** by Adrian Rigelsford	5.57
13	**The Creed of the Kromon** by Philip Martin	4.99



"I'm delighted that *The Harvest* has been so well received. It was terrific fun to work on, and I look forward to returning to the Seventh Doctor, Ace and Hex for my next Big Finish outing. Thanks to the readers of **DWM**!" **DAN ABNETT**

Dan Abnett's Cyberman story nudged in front of Alan Barnes and Gary Russell's triple-CD spectacular to take the honours in the best audio catgory. "What a superb story to introduce a new companion into," said **Christopher Loftus** of Birmingham. "And what a well-kept secret that this was a Cyberman story. I nearly fell off my chair when they turned up!" **S Maslin** of Chiba in Japan agreed: "Just when I was thinking of cancelling my Big Finish subscription, up pops a real gem! The Harvest was exciting, imaginative and well-executed."

Stephen Martin of Hinckley was a big fan of *The Next Life*: "Great (albeit complicated) fun! But just when the stories are getting interesting, the Doctor and his companions seemed to be rushed out of their universe without time. I suspect this chapter in the Doctor's life will produce many 'Missing Adventures!'.

BEST ACTOR

Rank (last)	Actor (Character)	% vote
1 (1)	**Paul McGann (The Eighth Doctor)**	42.68
2 (2)	**Colin Baker (The Sixth Doctor)**	15.85
3 (-)	**Philip Olivier (Hex)**	7.32
4 (-)	**Leslie Philips (Doctor Robert Knox – *Medicinal Purposes*)**	7.13
5 (7)	**Sylvester McCoy (The Seventh Doctor)**	6.10
6 (-)	**David Tennant (Daft Jamie – *Medicinal Purposes*)**	4.88
7 (3)	**Peter Davison (The Fifth Doctor)**	3.66
8 (-)	**Conrad Westmaas (C'rizz)**	2.44
9 (-)	**Garrick Hagon (The Jester – *The Axis of Insanity*)**	2.31
10 (-)	**Stephen Perring (The Kro'ka)**	1.22

Paul McGann's Eighth Doctor was your favourite Big Finish actor of the year – for the third year in succession. Perhaps this was unsurprising since McGann's stories made up seven of the year's twelve regular Big Finish audio releases. **Christopher Loftus** summed up many readers' opinions on 2004's 'outgoing' Doctor. "Paul McGann dominated the year's audio releases, in which he showed his diversity and skills as an actor. It is only right and proper that he should end his stint as the current Doctor by getting the Best Actor gong." The share of the vote going to McGann dwarfed the opposition, with the actor getting almost three times as many votes as his nearest rival, Sixth Doctor actor Colin Baker – himself a former winner of the category.

Of extra interest is the guest actor coming in at Number 6 – particularly since all the votes were cast well before April's little announcement...

BEST ACTRESS

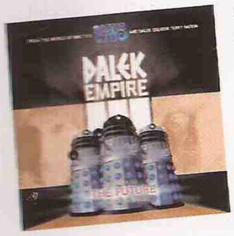
Rank (last)	Actress (Character)	% vote
1 (1)	**India Fisher (Charley Pollard)**	33.75
2 (2)	**Maggie Stables (Evelyn Smythe)**	27.48
3 (-)	**Daphne Ashbrook (Perfection – *The Next Life*)**	12.47
4 (5)	**Nicola Bryant (Peri Brown)**	6.25
5 (-)	**Sophie Aldred (Ace)**	6.18
6 (-)	**Caroline Morris (Erimem)**	5.01
7 (-)	**Carolyn Jones (Excelsior – *The Last*)**	3.76
8 (3)	**Lalla Ward (Romana)**	2.52
9 (-)	**Tessa Shaw (The Bordinian – *Faith Stealer*)**	1.25
10 (-)	**Anna Carus-Wilson (Vayla – *The Twilight Kingdom*)**	1.19

For the fourth year in a row, India Fisher – the Eighth Doctor's companion Charley Pollard – was the most popular actress in the Big Finish audio plays, although her lead was cut to a slender one by Maggie Stables, the Sixth Doctor's assistant, Evelyn Smythe.

"The partnership between Paul McGann and India Fisher is still as strong as ever," wrote **Philip Davis** of Southampton. "India has made Charley Pollard one of the most exciting and sympathetic companions ever." **Angela Hargreaves** of Scunthorpe picked out *The Next Life* as one of the highlights. "It was great to hear India clashing with Daphne Ashbrook's Perfection. Two wonderful actresses!"

OTHER AUDIOS

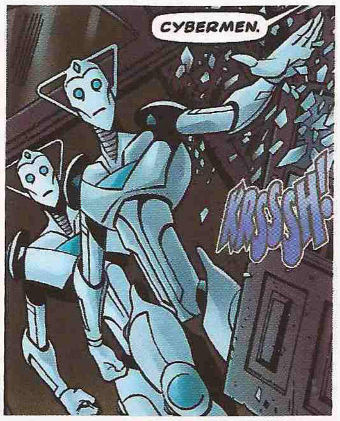
Rank	Title	Average/10
1	**Dalek Empire III: 6 – The Future** by Nicholas Briggs	7.64
2	**Dalek Empire III: 2 – The Healers** by Nicholas Briggs	7.59
3	**Dalek Empire III: 1 – The Exterminators** by Nicholas Briggs	7.50
4	**Dalek Empire III: 5 – The Warriors** by Nicholas Briggs	7.41
5	**UNIT: 1 – Time Heals** by Iain McLaughline and Claire Bartlett	7.39
6	**Gallifrey: Chapter 4 – A Blind Eye** by Alan Barnes	7.35
7	**Dalek Empire III: 3 – The Survivors** by Nicholas Briggs	7.27
8	**Professor Bernice Summerfield and the Relics of Jegg-Sau** by Stephen Cole	7.14
9	**Professor Bernice Summerfield: Death and the Daleks** by Paul Cornell	7.00
10	**Dalek Empire III: 4 – The Demons** by Nicholas Briggs	6.86
11	**Gallifrey: Chapter 2 – Square One** by Stephen Cole	6.56
12	**Gallifrey: Chapter 3 – The Inquiry** by Justin Richards	6.47
13	**Professor Bernice Summerfield: Silver Lining** by Colin Brake	6.27
14	**Gallifrey: Chapter 1 – Weapon of Choice** by Alan Barnes	6.19
15	**Professor Bernice Summerfield and the Grel Escape** by Jacqueline Rayner	6.15
16	**UNIT: The Coup** by Simon Guerrier	6.05
17	**Professor Bernice Summerfield and the Bone of Contention** by Simon Forward	5.77



Nicholas Briggs' third series of *Dalek Empire* series swept the board in this category, with four of the six releases taking the top four positions. **Steve Hatcher** of Ashbourne was one of many fans of Briggs' magnum opus. "With *Dalek Empire III*, Briggs actually managed to top the first two *Dalek Empire* series, keeping the action and suspense going for all six instalments. In David Tennant, the series boasted the best actor of the year." Indeed... I wonder what Mr Tennant is doing now? The first instalment of the *UNIT* series also went down well, allthough the four-part *Gallifrey* series was met with a slightly cooler reaction.

COMIC STRIPS

Rank	Title	Average/10
1	**The Flood** by Gray/Geraghty/Roach/Salmon [**DWM** 346-353]	8.74
2	**Bad Blood** by Gray/Geraghty/Roach/Salmon [**DWM** 338-342]	7.09
3	**Sins of the Fathers** by Gray/Ross/Salmon [**DWM** 343-345]	6.61



The Eighth Doctor's comic strip farewell was hugely popular, with many readers giving the eight-part extravaganza a perfect 10. "*The Flood* was a worthy ending for a Doctor I'm very sorry to see go," wrote **Robert Smith** of Reading. "A thrilling and thought-provoking story, it was also quite shocking in that I found myself agreeing with the Cybercontroller over the Doctor!" **Andrew Garrett** of Waltham Cross also praised the comic strip in general. "Another good year with three strong stories. The last few frames of *Bad Blood* are amongst the most powerful ever."

BEST WRITER (books/audios/comics)

Rank (last)	Writer (2004 output)	% vote
1 (5)	**Scott Gray (The DWM comic strip)**	20.65
2 (-)	**Lloyd Rose (*The Algebra of Ice*/*Caerdroia*)**	11.96
3 (7)	**Nicholas Briggs (*Dalek Empire III*)**	6.52
4 (-)	**Trevor Baxendale (*The Deadstone Memorial*)**	6.47
5 (-)	**Jonathan Morris (*The Tomorrow Windows*)**	6.44
6 (-)	**Martin Day (*The Sleep of Reason*)**	5.43
7 (-)	**Jim Mortimore (*The Natural History of Fear*)**	5.37
8 (-)	**Robert Ross (*Medicinal Purposes*)**	4.35
9 (9)	**Alan Barnes (*Gallifrey* Chapters 1 and 4, *The Next Life*)**	3.26
10 (-)	**David A McIntee (*The Eleventh Tiger*)**	3.13

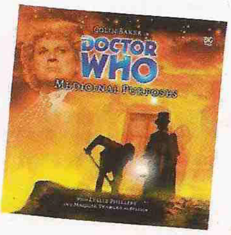
"Great Googly-Moogly! This is a genuine surprise. Thanks very much, everyone. The response to my work on the strip – and in particular *The Flood* – was very heartening. Maybe I'm starting to get the hang of this at last!" **SCOTT GRAY**

Vaulting up from his last year's position of fifth place, **DWM**'s very own Scott Gray won the Best Writer category for his work on the magazine's comic strip. "Scott has been producing consistently good work for years," wrote **Andrew Garrett**. "It's time he got the recognition he deserves!" **Sean Alexander** of Holyhead was in agreement: "Scott Gray, hands down. The **DWM** comic strip has been essential reading this past year."

In the runners-up position was Lloyd Rose, herself a **DWM** award-winner in previous surveys. Rose returned with a new BBC Books novel as well as making her audio début for Big Finish. "Both *The Algebra of Ice* and *Caerdroia* were incredibly well-written stories," observed **Stephen Martin** of Hinckley.

BEST COVER (books/audios)

Rank	Cover	% vote
1	**Medicinal Purposes**	16.85
2	**The Natural History of Fear**	12.36
3	**The Next Life**	11.24
4	**The Harvest**	7.87
5	**Sometime Never**	6.74



Big Finish's covers for the audio series still seem to be the most popular, with the audios taking the top four positions. "The covers for *Medicinal Purposes* and *The Next Life* are particularly eye-catching," wrote **Brian Templar** of York. "BBC Books really ought to employ some of Big Finish's graphic designers!"

"Given that the designers always have to use very familiar old photos of the Doctors, they always manage to work miracles!" added **John Finch** of Barnsley.

BEST DVD RELEASE

Rank	DVD	% vote
1	**Lost in Time**	52.58
2	**Pyramids of Mars**	22.68
3	**The Green Death**	10.31
4	**The Leisure Hive**	5.15
5	**The Visitation**	5.08
6	**Ghost Light**	4.20

It was hardly a surprise that the special release *Lost in Time* triumphed in the Best DVD Release category – especially with the inclusion of the rediscovered episode *Day of Armageddon*. **Sam Loveless** of Swindon voted for the triple-DVD set, which garnered more votes than all the other releases put together: "We got 18 episodes of sheer quality there, and there can be no complaining. Well done, BBC DVD!" 1975's *Pyraminds of Mars* also won a big slice of the votes. **Derek Spenser** of Aberdeen wrote, "Well done for releasing *Pyramids* – but can we have more of the classic Tom Baker stories sooner rather than later? Give us *Genesis of the Daleks* and *The Seeds of Doom!*"

BEST DVD EXTRA

Rank	Special feature (DVD release)	% vote
1	**Oh Mummy! (Pyramids of Mars)**	23.53
2	**Global Conspiracy (The Green Death)**	15.29
3	**8mm film footage etc (Lost in Time)**	15.22
4	**Serial Thrillers documentary (Pyramids of Mars)**	8.24
5	**A New Beginning documentary (The Leisure Hive)**	5.88

"Matt and I are, as is the norm, 'Surprised and delighted' – but really this award belongs to Gabriel Woolf for working his magic one more time. Our thanks to everyone who voted for *Oh Mummy!*." **ROBERT HAMMOND**

Matt West and Robert Hammond's short tongue-in-cheek film about Sutekh's career since *Pyramids of Mars*, just beat Mark Gatiss' similarly droll *Global Conspiracy* from *The Green Death* DVD. **Cheryl Stephens** of Gloucester was among the *Oh Mummy!* lovers: "Quite, quite brilliant! Sutekh's gift of milk and his pet rabbit 'Neil' had me rolling around on the floor!"

BEST BBC AUDIO RELEASE

Rank	Title	% vote
1	**Fury from the Deep**	34.67
2	**Cybermen tin (The Tenth Planet and The Invasion)**	33.33
3	**Doctor Who At The BBC – Volume 2**	13.31
4	**The Wheel in Space**	10.68
5	**Death Comes to Time (MP3 version)**	2.68
6	**Tales from the TARDIS – Volume 2**	2.65
=	**Tales from the TARDIS – Volume 1**	2.65

Another close-run category here, but Victor Pemberton's seaweed horror story *Fury from the Deep* just managed to beat off a double-pronged attack of the Cybermen. "*Fury from the Deep* is surely one of *Doctor Who*'s all-time triumphs," wrote **Scott Goddard** of Grimsby. "It's a terrible shame that this, like many of Patrick Troughton's adventures, are missing from the television archive, but we're incredibly lucky to have all of these audio recordings. Well done to the BBC Radio Collection for another fantastic release!" *The Cybermen* tin also won much priase from readers for its presentation, and for the first commercial release of the 'missing' instalments from *The Invasion*.

FAVOURITE DWM ISSUE

Rank	Issue	% vote
1	**DWM 350**	51.12
2	**DWM 351**	10.06
3	**DWM 345**	8.01

DWM's 350th issue also coincided with our 25th birthday celebrations... and everyone likes a party! "Issue 350 had everything," wrote **Geoff Teggart** of Cheadle. "The return of *Fluid Links*, *Jackie Jenkins* and The Watcher... I died and went to **DWM** heaven!" Sarah Bryant of Portsmouth was also overjoyed with the free Issue 1 reprint. "I have managed to track down every issue apart from issue 1. Thanks so much for completing my collection!"

FAVOURITE DWM COVER

Rank	Issue	% vote
1	**DWM 350**	27.28
2	**DWM 351**	12.12
3	**DWM 345**	10.11

...And the votes of the 'Favourite Cover' category corresponded exactly with those of the 'Favourite Issue', with Issue 350 coming out on top again.

BEST SPECIAL FEATURE

Rank	Feature (Issue)	% vote
1	**Happy Times and Places?** by Marcus Hearn (344, 347, 350)	29.81
2	**Scheduled for Success** by Andrew Pixley (338-348)	19.93
3	**Strange Love** by Gareth Roberts (351)	16.01
4	**A Masterful Life** by Mark Wyman (345)	12.78
5	**The TARDIS Outside In** by Gareth Roberts (340, 343, 345)	12.44

Our extensive look back at 25 years of **Doctor Who Magazine** was easily your favourite special feature of the year. "What else, in its 25th anniversary year, but this fond look back at **DWM**'s own triumphs and tragedies," wrote **Sean Alexander**, "and how fitting that such tribulations mirror the very show that inspired it..."

BEST INTERVIEW

Rank	Interview (Issue)	% vote
1	**Christopher Eccleston** (342)	21.57
2	**Lalla Ward** (340-341)	20.59
3	**Eric Saward** (346-348)	20.54
4	**Paul McGann and Daphne Ashbrook** (351)	15.69
5	**Gary Downie** (338-339)	9.80

DWM's world-exclusive interview with the Ninth Doctor was the winner in a closely fought category. "Well done, **DWM**, on a major scoop," wrote **Debbie Byrd** of Oldham, "Christopher's obvious enthusiasm for taking on the role shone through, and helped make me even more excited – if that was possible – about the new series!"

BEST REGULAR FEATURE

Rank(last)	Feature	Average/10
1 (1)	**Gallifrey Guardian**	9.03
2 (-)	**DWM Reviews**	8.41
3 (-)	**Production Notes**	8.22
4 (2)	**The Time Team**	7.97
5 (4)	**The Comic Strip**	7.61
6 (3)	**Coming Up**	7.57
7 (-)	**The Telesnap Archive**	7.55
8 (5)	**DWMail**	7.49
9 (8)	**Archive Extra**	6.92
10 (10)	**The Fact of Fiction**	6.79
11 (9)	**Space Time Telegraph**	6.54
12 (7)	**It's the End But...**	6.47

Gallifrey Guardian maintains its untouchable position as the most vital part of **DWM** for many of you. "With so many bonkers rumours flying around the internet and the tabloids over the past year, thank goodness for **DWM**'s news pages to tell us the *real* stories of *Doctor Who*'s rebirth!" wrote **Daniel Oxon** of Huddersfield.

So that's it for 2004 – but keep those votes coming for the 2005 survey! ■

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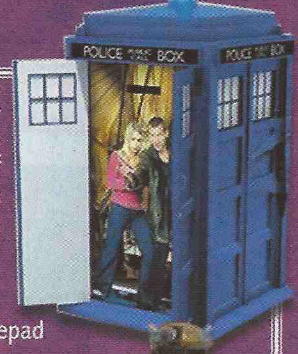

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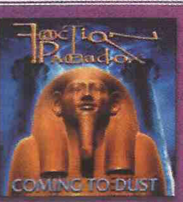

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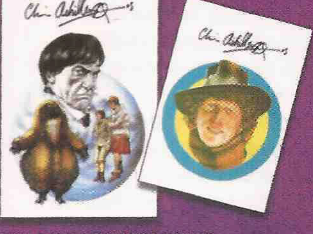

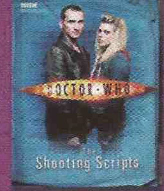

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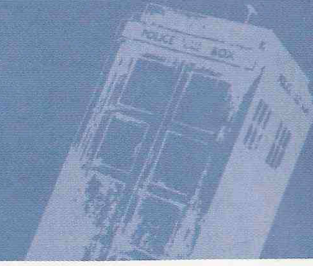


▲ *Clockwise from top left: Jack and the Doctor take a look at Margaret's pan-dimensional surfboard.*

Margaret is cornered in the boardroom.

Cathy Salt asks the Mayor for a moment of her time...

BOOM TOWN

Series 1, Ep 11 | **WRITER** Russell T Davies | **DIRECTOR** Joe Ahearne
BROADCAST Saturday 4 June 2005, 19.00, BBC One

WITH *THE LONG GAME*, RUSSELL T DAVIES WAS responsible for the episode of the new *Who* which was most like the old *Who*. With *Boom Town*, he's done the exact reverse, producing a story which couldn't possibly have been a part of the old show – and a cracking episode it is too, probably the most thought-provoking of the entire season.

Other series, with a precinct format in which characters return to a home base at the end of each episode's activities, by necessity have to deal with the fall-out of major actions. The Doctor, who gets into his TARDIS at the close of play and flies off not just to a different place, but a completely different time, has never been seen to face the consequences of his adventures – until now. For once, the Doctor got confronted with what happens after the closing credits roll, and it wasn't nearly as neat or morally clear-cut as might have been expected.

I have to admit, when I heard that the Slitheen were returning, my heart sank a little; I just didn't see what more there was to do with them. Shows how much I know! Annette Badland's Margaret Blaine didn't make a huge impact in *Aliens of London* and *World War Three,* not through any fault of the writing or performance, but simply because she was slightly adrift in a sea of supporting characters. *Boom Town* gave her the chance to shine, and she grabbed it with both hands... and wrestled it gasping to the ground! She also managed the very difficult balancing act of making us care about her while never being quite sure if her motives were as pure as she claimed.

It was nice, too, to finally see modern-day Cardiff being allowed to slip out of its disguise and actually play modern-day Cardiff – and very pretty it looked, too. In fact, there were moments, particularly near the beginning, when some of the shots looked like they'd been filmed by the Wales Tourist Board – although I don't imagine the Wales Tourist Board would want it suggested that a complete stranger could turn up in one of their premier cities, get herself elected mayor, and then arrange for the city's most historic landmark to be knocked down to build a nuclear power station right in the middle of the city with not a murmur of protest from the public!

That rather large improbability aside, the rest of the episode was pleasingly concerned with the details, the little details that often get overlooked in the big world-saving events of the Doctor's life. One of these details was Mickey, the boy Rose left behind, then left behind again – who appeared, at the start of the episode, to be willing to carry on letting her do that to him forever. But no – what Davies was doing here was far cleverer than that. In this episode the worm finally turned, and Mickey – who started the series as a far from sympathetic character – showed the easily-hurt person beneath the cocky facade. The look on his face as an oblivious Rose went on and on about her universe-trotting with the Doctor was heart-wrenching, and then his sudden revelation about his own unfaithfulness, more literal than Rose's, was a beautiful bolt out of the blue. Best of all, the fact that we'd seen him provoked into the admission left us slightly unsure about whether Mickey was telling the truth or just getting his own back.

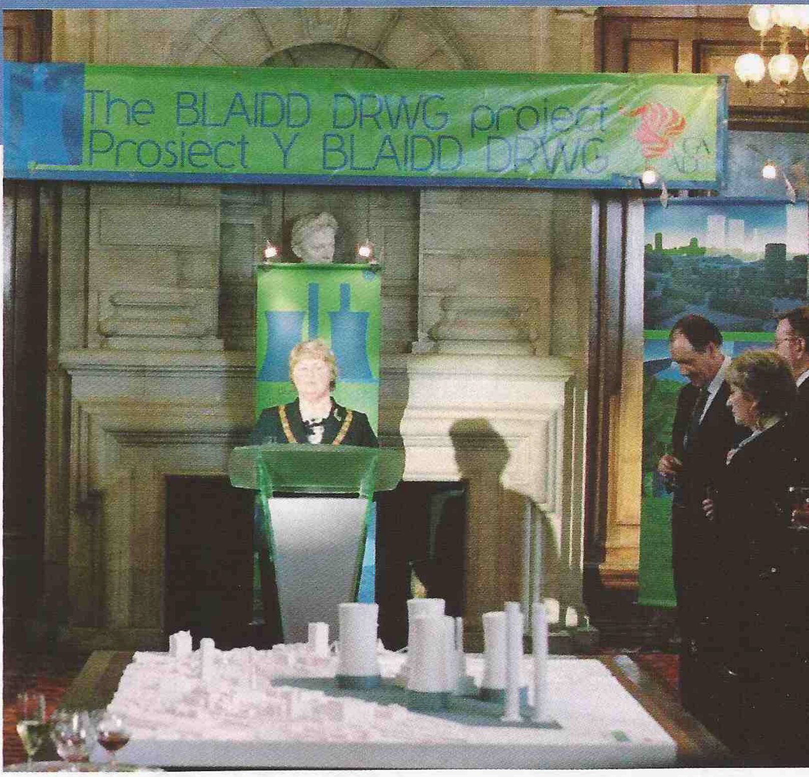
> "*Boom Town* was pleasingly concerned with the details that often get overlooked among all the big world-saving events."

But, of course, this wasn't really Mickey and Rose's story, though the theme of taking responsibility for your actions and facing their consequences, good and bad, echoed through it. Occasionally in this series, the Doctor has seemed like a supporting character in his own show. Not here. Although he might not always have been physically at the centre of the action, the Doctor was the root cause of everything.

At every turn, the episode kept surprising me, not with big, dramatic, showy plot twists but by turning the story or characters in unexpected directions. The first moment when I realised that *Boom Town* was going to be something a bit different, and rather special, was when Margaret took the journalist into the ladies' toilets to kill her – and ended up unable to go through with it. *Doctor Who* is a show that's allowed us to feel sympathy for its villains before, or at least to understand what motivates their villainy, but it's seldom allowed them such real emotions.

EVEN AFTER THIS, I STILL THOUGHT I KNEW WHERE THE main plot was going: the exposure and defeat of Margaret Slitheen's plot. I thought that right up until the moment when the Doctor and companions went and captured her, pretty much without raising a sweat. The initial feeling of anticlimax quickly gave way to fascination – where on Earth could this be heading?

Towards some wonderfully intense character drama, as it turned out. Margaret's dinner with the Doctor was one of the most memorable set pieces of the new series. The business with the poisoned wine and so forth was silly fun, but the meat of the scene lay in their conversation about what taking her back to face justice would entail. The European Union has a policy of not extraditing people to countries in which they face execution. It was fascinating to discover that the Doctor is more uncompromising than our own country – but it fits very well with what we've seen of the battle-hardened Ninth Doctor. Still, my sympathy kept wavering between his point of view to Margaret's – particularly during the Doctor's brilliant speech about what saving just one life on a whim really signifies – and had pretty much swung back to hers until we discovered that she was nothing like as reformed as she was claiming.



▲ *The new Mayor of Cardiff promises that the 'Blaidd Drwg Project' will bring jobs for all...*

Was the ending a bit of a let-down? Well, to some extent yes it was. The TARDIS functioned as a quite literal *deus ex machina*, saving them all without the Doctor having to do anything particularly clever or Doctorish. And it was a shame, because the solution to the moral dilemma which the TARDIS came up with – turning Margaret into an egg and giving her a chance to start over – was perfect, and would have been lovely had it come from the Doctor himself. Still that, and the fact that Captain Jack was rather underused in his sophomore adventure, were only minor disappointments in an episode which went for the quiet moments rather than the big bangs and delivered them perfectly.

BAD WOLF
THE PARTING OF THE WAYS

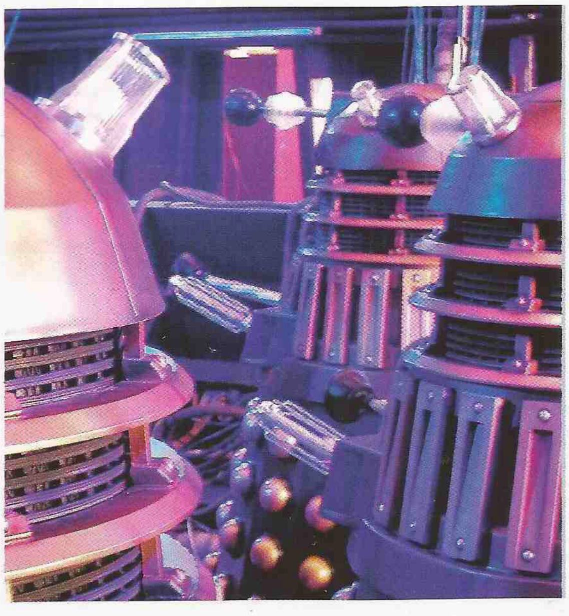
Series 1, Eps 12 & 13 | **WRITER** Russell T Davies | **DIRECTOR** Joe Ahearne
BROADCAST Saturday 11 & Saturday 18 June 2005, 19.00, BBC One

IT WAS HARD TO BELIEVE THAT THIS WAS IT – THE END OF the first full series of *Doctor Who* in 15 years. It all seemed to pass so quickly in a blur of enjoyment. Still, if it had to leave our screens, albeit temporarily, thank goodness it went out on such a high, with everyone from writer to director to cast playing at the top of their game.

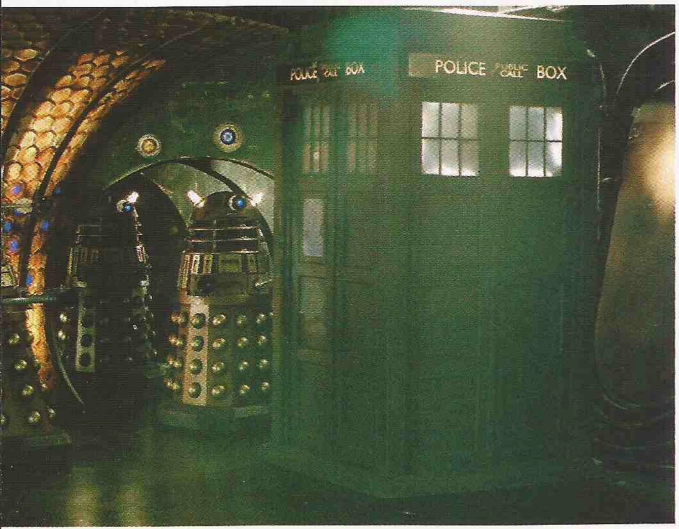
Having said that, I wasn't madly keen on how this two-parter began. Perhaps it's because I loathe all of the shows which were being parodied, but the early scenes on the re-commissioned Satellite 5 just didn't do it for me. As an actual vision of the far future it was obviously absurd, and as satire it was rather blunt – the targets were too easy and had been shot at so many times before they were starting to resemble pin cushions. I thought what Russell T Davies seemed to be implying about human history, that it was cyclical in nature, was interesting – but there's a difference between saying that every age of humanity will have its own Anne Robinson and saying that every age of humanity will have an *actual* Anne Robinson.

The setting was used to far better effect in this episode than ▶

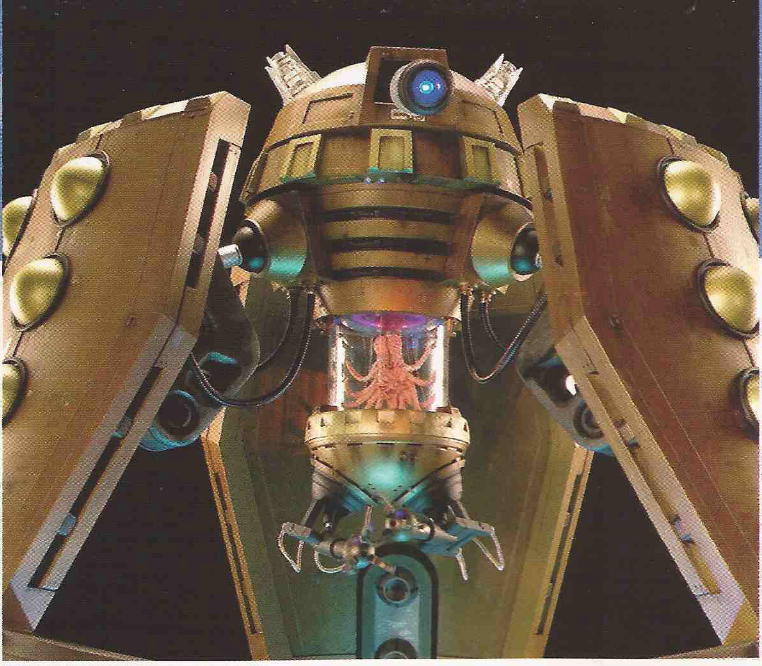
▲ *The Doctor meets the Controller of the Game Station.*



▶ *The Daleks finally make it to Floor 500...*



◀ *The Daleks cautiously approach the TARDIS.*

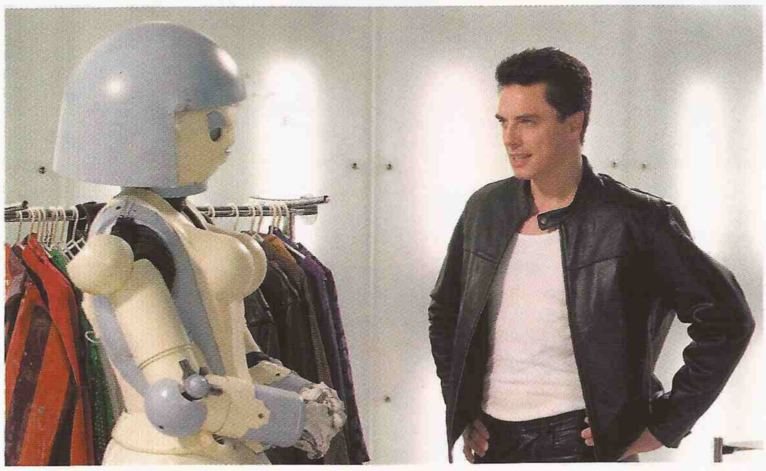


▲ *The Dalek Emperor taunts the Doctor for his inaction...*

◀ it had been in *The Long Game*. The revelation that the Daleks were behind it all was great, their need to harvest genetic material from the dregs of humanity made perfect sense, but wouldn't there have been a slightly less convoluted way of going about it? I was reminded irresistibly of the *Tomorrow People* episode in which evil shape-changing robot Jedekiah set about entrapping our heroes by appearing on *Opportunity Knocks*. Now I've always loved *The Tomorrow People*, but *Doctor Who* has usually attempted to be marginally less preposterous!

SO THAT'S THE BAD OUT OF THE WAY, BECAUSE IN ALMOST every other respect, these two episodes rocked. It's notable that, in the rest of the series, Russell T Davies has generously given the strongest stories – Rose's father, the lone Dalek survivor, zombies in Victorian London, the Blitz – to other writers. Here, for the first time, he kept the choicest dramatic cuts to himself, and showed just what he can do when he's working with such meaty material.

For a start – Daleks! Having teased us earlier in the series with just one, Davies finally delivered on his promise and gave us a whole army of them, who looked just about as fantastic as we could have hoped. The deranged Emperor Dalek was an extra special treat and the combined Dalek voices chanting 'Do not blaspheme!' as we disovered that the Dalek race had suddenly 'got religion' was one of those iconic moments which will enter the mythology of the show forever. The Daleks were, supposedly, originally intended to represent the Nazis, but they were invented during the Cold War and their cold-blooded ruthlessness and militant expansionism is equally redolent of Stalinism. Now, in an age with different anxieties and enemies, it made sense for Davies to give the old pepper pots a bit of a makeover, and what better way than for their universal quest for destruction to find a religious justification?



▼ *Captain Jack is given a deadly makeover on the Game Station.*

I was already a fan of *Boom Town* when I saw these episodes, but they raised it in my estimation still further. One of the loveliest things about the earlier episode was the way we saw the TARDIS crew working so smoothly together – the easy affection established between all of them, demonstrating that characters don't have to be at loggerheads for their interactions to be interesting. And here I understood how necessary that bonding session had been: Davies showed us how delightful the TARDIS crew are together so that when he ripped them apart it would break our hearts.

Captain Jack, more than any companion since the UNIT days, is a conventional, square-jawed hero – and in these episodes he was given conventionally heroic things to do. His *Henry V* speech to his unwilling troops before he took on the Daleks in a clearly suicidal mission was stirring stuff, while his banter with the evil robotic Trine-E and Zu-Zana would have slipped easily from the lips of James Bond. But then he went and kissed both Rose and the Doctor goodbye – we're not talking about a peck on the cheek, either – and in that one moment Davies reminded us that Jack wasn't a conventional hero at all. More of him soon, please!

Then there was Rose. I absolutely adored the moment when the Doctor suggested she might ask to go home, but that it hadn't even crossed her mind. It encapsulated perfectly why she's been such a great companion, and highlighted the genuine warmth between the characters that has made viewers enjoy their on-screen partnership so much. Better yet, the Doctor sending her off into the TARDIS to save her, the look on his face as we realised what he'd done, and the look on Rose's when she realised the same thing – all wonderful. His pre-recorded speech to her had me near tears, sentimental yes, but sentiment that had been well-earned over the preceding 12 episodes of the show.

> "Davies showed us how delightful the TARDIS crew are together, so that when he ripped them apart, it broke our hearts."

The Game Station storyline wasn't by any means all bad, either. Although the Anne Droid (a groan-worthy but strangely quite enjoyable pun) looked like something they might build on *Blue Peter*, the moment when she turned her gun as well as her scorn on the weakest contestant was genuinely chilling. And the pay off in *The Parting of the Ways* when she took on the Daleks single-handed actually had me cheering. The *Big Brother* house, while something I'd seen rather too many times before – even Basil Brush has done a *Big Brother* episode – did feature note-perfect imitations of desperate-to-please contestants from Jo Joyner, Abi Enoli and Jamie Bradley, and the Doctor persuading Lynda to leave by telling her that no one ever voted for 'sweet' was wonderful. Plus, I can't pretend that 'Davinadroid' didn't raise a smile.

The cliffhanger was, of course, pretty unbeatable. Rose menaced by Daleks, the Doctor's impassioned speech telling her –

▲ *Rose tries to open the heart of the TARDIS...*

and the Daleks – that he was coming to rescue her; this was a classic *Doctor Who* episode ending, with the tension and excitement ramped up to 11. It's a shame, though, that the pay-off wasn't quite as good as the set-up. When the Doctor told Rose he was going to rescue her, I somehow imagined that it would involve something more heroic and cunning than showing up in the TARDIS and bringing her inside a convenient Dalek-resistant force-field. Still, the shot of all the Daleks hovering around the Emperor sort of made it worthwhile, and it's always good to see the Doctor facing off against his old adversaries, especially in this far lippier and more lairy incarnation. No wonder they all trundled backwards when he shouted!

The Parting of the Ways was all about brilliant moments. If the story they were hung on wasn't always entirely coherent I was happy to concentrate on the trees and ignore the wood. The Doctor's delta wave transmitter, for example, initially sounded like a piece of slightly *Star-Trek*y technobabble, but then the killer twist came – the fact that the wave would kill not just the Daleks but all the humans on Earth. It was a genuinely shocking revelation, and Christopher Eccleston played it perfectly – tortured and determined at the same time. John Barrowman's Captain Jack also shone, leaving us in doubt for a moment about which way he was going to jump – and then reaffirming exactly why he deserves his place on board the TARDIS.

PERHAPS THE BEST PART OF THE EPISODE, THOUGH, WAS also the least showy – Rose's time back on Earth. Mickey really has changed over the course of the series, very much for the better, and here he was at his absolute best. His determination to stand by Rose despite how much she'd hurt him was genuinely heart-warming, and when he helped her to wake the TARDIS, knowing that this would mean her leaving him again, quite possibly to go to her death, I for one wanted to hug him.

Jackie wasn't given quite as much to do here, but the TARDIS scene between her and Rose delivered probably the strongest emotional punch of the episode, ending in the knock-out blow of Rose's revelation about having met her own father. This is how continuity should be treated: not a fan-led obsession with the backstory of the show, but as the characters' own personal histories. Camile Coduri, of course, was note perfect, and the more we see of Jackie in Series Two, the better.

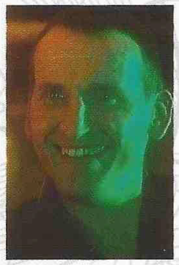
The finalé showcased both the best and worst of this two-parter. Lynda's death was wonderfully done, not just for its pathos but also the completely unexpected cut from the Daleks slowly breaking through the door to the *other* Daleks hovering outside the window. On the other hand, since we'd already seen the Earth become a smog-choked nightmare, and Daleks cleansing the planet with fire and wiping out every human on the station, it was hard to see why the Doctor was hesitant about activating the Delta wave – how many more humans were there left for him to kill?

'Bad Wolf' turning out to be the Vortex-possessed Rose's message to herself was a rather neat twist (though why something as meaningless as 'Bad Wolf' as the message? Why not 'Get Your Mum To Borrow A Recovery Truck To Open The Console'?), but the possession itself, and the instant ability it gave her to defeat the Daleks with a twitch of her eyebrows felt rather too convenient – robbing the climax of drama. Also, it once again took the resolution of the story away from the Doctor – reduced to a bystander as his old enemies were wiped out by somebody else. That's the downside. The plus side is that it left Rose dying – and the Doctor made the ultimate sacrifice to save her. Not to mention the Doctor finally snogging her – a moment we seemed to have been heading towards all series, which Davies cleverly managed to deliver in a way which was hugely romantic without being overtly sexual.

In fact, there was only one rather large fly in all this warm, huggy ointment – what the hell happened to Captain Jack? Presumably, the Doctor didn't know about Rose's raising from the dead trick, and assumed that Jack had died along with everyone else on the station. That would certainly explain why he didn't bother to try to find him. But in that case, wasn't the joy and levity in the TARDIS after this a little misplaced? Not to mention the fact that everyone else on the station – and indeed on the Earth – was dead too. It was a victory for the Doctor of sorts but certainly not a resounding one, and his relief at Rose's survival didn't fully justify his utter lack of concern for everyone else who'd died.

But I only thought about that afterwards – at the time, my entire focus was on the fact that the Doctor I'd spent 13 episodes growing to love was about to disappear forever. Davies handled this wonderfully, managing to convey that the event was a death as well as a rebirth while Eccleston reminded us exactly why we're all going to miss him so much. And then, of course, we got our first tantalising glimpse of the new Doctor – and sad as I am to see Eccleston go, I'm equally excited to see what David Tennant does with the role. It was instantly clear that, as he should, he intends to give his performance a different flavour to Eccleston's. Beyond that it's hard to guess, but I have every confidence that Tennant will give us a Tenth Doctor every bit as compelling as the Ninth.

▼ *The Ninth Doctor makes his last stand. "Fantastic!"*



▼ *The Doctor, Lynda, jack and the programmers watch in horror as the Dalek fleet is revealed...*

> "The script reminded us that this was a death as well as a rebirth, and Eccleston showed us why we'll miss him so much."

So this series is over, and we'll all have to wait another five painful months for any new *Who*. But at least we know now that there will be new *Doctor Who* not just next year but the year after that. And that's entirely due to Russell T Davies. He took charge of a show which many people care about very much, and he rewarded the confidence the BBC showed in him by bringing it back not just bigger but better than before. What's more, he didn't do this by delivery a sparklier version of the show which had come before: he truly updated it, taking some big risks along the way. Giving Rose a boyfriend and a mother who recur throughout the show, taking the Doctor out of costume and into ordinary clothes, even giving the Daleks religion.

This wasn't the show we knew, but it's still the show we love.

REBECCA LEVENE ■

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DIRECTOR Gary Russell

The good news: the TARDIS has landed back in our Universe – one where Time exists. The bad news: the Doctor finds himself, with Charley and C'rizz, on the new Dalek homeworld – where Davros, the Daleks' ancient, withered creator, awaits them imperiously. At their last meeting the Daleks' original planet, Skaro, was destroyed. What would Davros seek to destroy in revenge now? Or is Davros' own destruction at hand? And why are human survivors the Griffin family not so insignificant?

Terror Firma

Written by JOSEPH LIDSTER | Preview by MARK WYMAN

LISTEN CAREFULLY: WE SHALL say this only once. The Doctor, Charley and C'rizz are back amongst humans again! Having escaped the Divergent Universe in *The Next Life*, Paul McGann's Eighth Doctor faced a grim welcoming party, courtesy of Davros and the Daleks...

Now, since Joseph Lidster arrived on the Big Finish scene with *The Rapture* in 2002, he's gone from 'unknown quantity' to 'much in demand'. While scripting *Terror Firma*, Lidster has also been writing for three other audio series. So what brief was he given for this story?

"At first, it was an e-mail from [audio producer] Gary Russell containing the script for that cliffhanger ending to *The Next Life*," Lidster recalls. "That was recorded before I knew I was doing *Terror Firma*. Gary also e-mailed me a list of desired elements for this story."

So it was like a game of consequences, then? "Yes, and *Terror Firma* does have things which shouldn't really go together. Because of what I'd done in [2003's] *Master*, Gary wanted something character-based for the Eighth Doctor and Davros," – whose first dramatic meeting this is. "But the Doctor and his companions are here, in our universe, on a planet controlled by Daleks. I couldn't just use the four-people-in-a-room approach, as in *Master*, so there are lots of humans in it – which was good, because the Divergent Universe had meant stories without meeting any.

> "I could totally hear Davros' voice as I wrote him. He is the sickest, evillest creature ever!"

"I really wanted to emphasise the humanity of those occupied by the Daleks. I didn't want rebels breaking rocks, with Charley rousing them to fight back. So there are no quarries in *Terror Firma*!" What, despite references to 'destiny'? "No; the family here, the Griffins, are fully aware of the Daleks, but I wanted to show that when bad things happen, people do their best to carry on. Harriet's party has music, dancing and scotch eggs – and the guest cast is fantastic. Julia Deakin [best known as Marsha in *Spaced*] is hysterical as Harriet. She's such a breath of fresh air. Lee Ingleby, as Samson, could easily have been overshadowed, but he gave it 100%. Then there's the lovely Lizzie Hopley who makes Gemma come alive...

"It's meant to be a new beginning. Since *Neverland*, Charley has barely been able to sit down, and hasn't seen another human being in ages. Suddenly people are giving her cake and getting her to dance... I wanted Charley to realise she doesn't live like a human anymore. C'rizz is still developing as a character – his last scene in *Terror Firma* was something Gary requested, and Conrad is brilliant in it! Having found out more about C'rizz's past in *The Next Life*, that's continued here... All these elements coming in actually worked quite well, because it's not like the small-scale stories I usually do – this is quite an epic."

Terror Firma also gives some unity to the Eighth Doctor's audio stories to date. "I wanted it to feel like a summing-up, yes. There are some flashbacks – I shan't say why! – using scenes that I'd especially liked. I also bore in mind that [after the TV series] people who've never heard Eighth Doctor plays before could think 'There's lots about this Doctor that might be worth listening to...'"

How did Lidster find writing for Davros? "I could totally hear Davros' voice as I wrote. Davros had terrified me as a kid; he is the sickest, evillest, ugliest creature ever. But the way he laughs is just brilliant!" Davros has been though the mill a bit too, previously. "Davros is given lots of context – while becoming more Dalek-like. *Terror Firma* follows on from *Remembrance of the Daleks*, and deals with the Doctor's actions there. With so many elements, it was tempting to keep writing Davros scenes, where his every line would end '...Doc-tor!' – because you know it'll be such fun to hear."

Did Lidster know that the Daleks were returning in the TV series when scripting this? "Yes, but it was before I saw any episodes. I had no idea what would happen in the series... I did worry that Daleks can't say or do much, but writing for them was really fun. I had to push myself with good dialogue, but having them say 'madness' is just great!" ■

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This final volume from the last series includes the episodes *Boom Town*, *Bad Wolf* and *The Parting of the Ways*.

Spiral Scratch

Written by GARY RUSSELL | Preview by DAVID DARLINGTON

GARY RUSSELL IS, IN HIS capacity as producer at Big Finish, responsible for a couple of *Doctor Who*-related stories every month. He's also already written on the order of a dozen *Doctor Who* books over the last decade. Not only do you have to wonder how he finds the time and energy – you have to wonder where the enthusiasm and inspiration still come from... "Well, it's about four years since the last one," Russell admits. "I hadn't done one since *Instruments of Darkness*, and I wanted to flex the creative writing part of my brain again. And Justin [Richards, BBC Books range consultant] asked me, 'I know you're busy, but do you want to do a *Doctor Who* book at some point? Tell you what, between us we'll come up with an idea, you write it, and when you've delivered it, we'll publish it.' I thought this sounded like a really good deal. And then I read in **DWM** that *Future Nostalgia*, as it was then called, was coming out in August – which was the first I'd heard of it! So I thought I'd better write it then...

"I wrote pretty much to deadline which is almost unheard of for me, probably because I was really in the mood after such a long time away. It's never easy – I don't enjoy the process of writing at all – but writing this one was satisfying, certainly more satisfying than my last couple of books. Big Finish really kicked off in 1999, and having spent most of the time since then doing anything *but* writing books, I've missed writing for the Sixth Doctor and Mel. I've been doing this little trilogy, if you like, I've had the meeting between the Doctor and Mel and their meeting with the Brigadier [in *Business Unusual*], and now I've done... er..." He's going all coy. I wonder why. "...something else," he concludes. Hmm. What's the attraction of this pair? "Giving them a better deal than they had on telly," replies Russell without hesitation. "I don't think either of them had the material that the characters and the actors deserved."

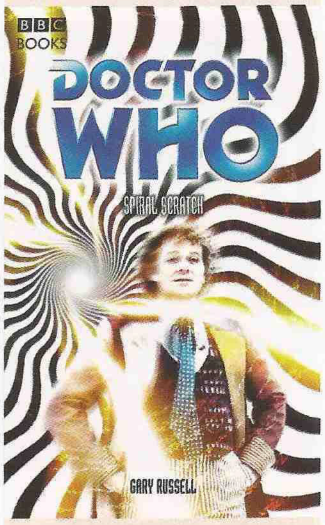
> "You can tell from reading *Spiral Scratch* that I've been watching a lot of *CSI: Miami*!"

The book started out, as has already been pointed out, under the title of *Future Nostalgia*, a typical Gary Russell oxymoron. What the hell did that actually mean, anyway? "The BBC had said 'give us a title'!" admits the writer. "In all my books, the chapter titles are song titles by one particular artist – I use these titles to form the structure, the skeleton of the book. All I knew from the outset was that it would be about parallel realities and things from the future affecting events in the past. So 'Future Nostalgia' I whipped out of David Bowie's *Diamond Dogs* album. And then I listed every Bowie song, and thought 'This is insane! You can't formulate a book around all these!' So that went out the window, and I decided to call it *A Different Kind of Tension*, which I think is the most fabulous album title in the history of the world." This is by The Buzzcocks, you cultural ignoramuses... "But Justin wouldn't let me! He thought it was nonsensical – so I went with another Buzzcocks title, *Spiral Scratch*."

And *Spiral Scratch* stars multiple Bonnie Langfords alongside multiple Colin Bakers. This may be the campest notion for a *Doctor Who* story since the pink poodles of *Mad Dogs and Englishmen*... "It's more a case of liking the idea of having different aspects to a character – they're all clearly the Sixth Doctor, for instance, but different aspects of him. The 'Roman' one is far more upbeat, trying to be 'crazy-wacky' Doctor but he's hiding something. And there's the Doctor from an alternative timeline, who is based very deliberately on David Caruso from *CSI*. All his dialogue and his mode of speech comes from that – you can tell from reading it I've been watching a lot of *CSI: Miami* which is just the greatest thing in the world. And Caruso is very Doctor-like in it. He's completely aloof, understands everything that's going on but has difficulty interacting with anyone – although he has a real gift for dealing with children."

It's definitely the least linear and most multi-dimensional novel Russell has written. He seems to have decided to make life difficult for himself with this one... "Yes, it's deliberate," Russell confirms. "Because otherwise I would get bored! And if the writer gets bored when he's writing, the reader hasn't a hope in hell. And this book, more than any other, changed chapter orders repeatedly. I have about 18 versions of this book with whole chapters in different places..." ■

BOOK



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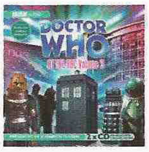

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VOLUME 3

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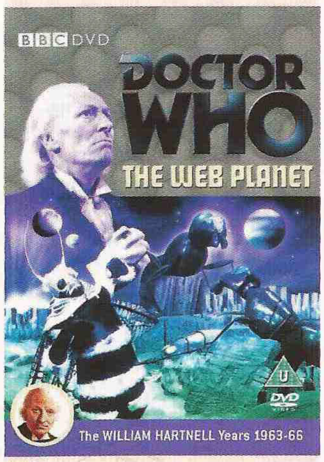
Elisabeth Sladen presents a third volume of *Doctor Who*-related audio oddities from the vaults of the BBC archives!

DVD



DVD BBC DVD
RELEASED September 2005
FEATURING The First Doctor, Barbara, Ian and Vicki

DVD EXTRAS

- Audio commentary from star William Russell, guest star Martin Jarvis, producer Verity Lambert and director Richard Martin
- *Tales of Isop* documentary on the making of the story
- PDF images of the very first *Doctor Who Annual* from 1965
- William Russell reads *The Lair of Zarbi Supremo* from the same *Doctor Who Annual*
- Chad Valley Give-A-Show Projector Slides based on this story – the whole 150-minute story condensed into 14 frames
- The sixth episode, *The Centre*, with Spanish soundtrack
- Photo Gallery
- Production Notes

The Web Planet

Written by BILL STRUTTON | Preview by DAVID DARLINGTON

THERE WERE NO ALIEN PLANETS in the most recent series of *Doctor Who*. Was this possibly because of the inherent difficulty in convincingly presenting such environments? If so, no-one ever told this to *Doctor Who*'s first producer Verity Lambert; *The Web Planet* is likely to forever be held up as the boldest attempt at 'alien-ness' in the series' history, so it's a nice contrast that it emerges on DVD almost alongside the most 'human' series of the show to date...

"*The Web Planet* was originally scheduled for 2005," explains DVD content producer Steve Roberts, "but was shifted to 2006 by a couple of schedule changes. At one point there wasn't going to be a sixth 'classic' series release in 2005, which I wasn't happy about. As we had already started work on *The Web Planet*, I suggested we could move *City of Death* to Christmas – ensuring fans weren't robbed of a sixth release..."

The now-standard behind-the-scenes featurette includes a contribution from the rarely-seen Maureen O'Brien, who played companion Vicki. "Maureen was in my sights from the word go," reveals Roberts. "But our first attempt to interview her in London fell through... and by the time we had re-established contact through her agent, Maureen had moved to France for the summer! However, to their great credit, documentary producer Andrew Beech and cameraman John Kelly pursued her there..."

"I arranged a lightning, 24-hour trip to France," explains Beech, best known to *Doctor Who* fans as a convention organiser, but who was involved in similar work on the BBC's *I, Claudius* disc among other projects. "Although initially wary of direct contact, Maureen expressed interest in being involved, and was surprised at my determination to 'rescue' the interview when the original arrangements fell through. She proved to be intelligent, witty and perspicacious, retaining more memories of her time in the TARDIS than I expected. And, yes, you can be sure I took the opportunity to record as much material as possible for use in future releases..."

> "Maureen O'Brien was in our sights from the word go – we even followed her to France!"

As for the main feature itself... "There were problems with the sound throughout," sighs sound restoration expert Mark Ayres. "The very wooden sound of cameras, actors and crew moving around the studio, the continual creaking of the heavy Zarbi costumes, picture and sound cuts not properly synchronised... All my repairs are merely small adjustments to timings and levels, at no point is any non-original material added or invented. On the fourth episode, *Crater of Needles*, the soundtrack is afflicted by slowly varying speed. This is most noticeable on the music, which was really rather painful to listen to. It so happens that that music is *Rapsodie de Budapest* by Les Structures Sonores, a copy of which I own. So I made a new transfer of the piece and laid it up against the pictures in sync with the original; fiddly, but worth doing!"

"I'm pleased with the commentary," Roberts continues. "Everyone was enthusiastic, particularly William Russell – and the contribution of Gary Russell, as moderator, should never be underestimated. The PDF of the *Doctor Who Annual* is a first for us, and Steve Bagley did an amazing job on that." It is nice to have such little bonuses, given that there is obviously a very limited amount of 'extra footage' available from early productions. The projector slides are something I don't think I've ever seen, although this comes as something of a surprise to Roberts.

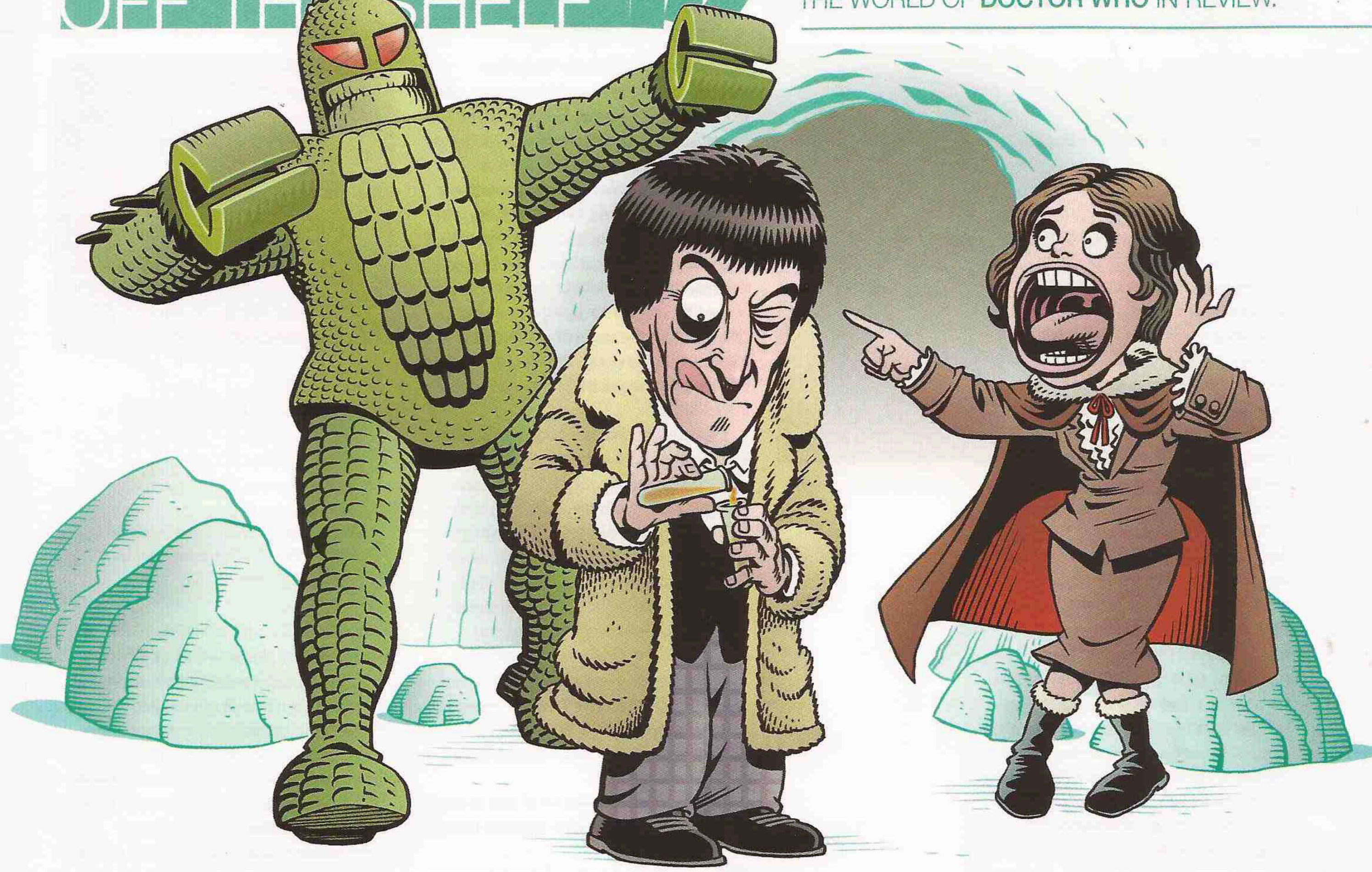
"I guess they made a lot of these – a surprising number of people have come out of the woodwork and admitted to having copies in their collections!"

"The slides aren't *that* rare," concurs collector Colin Young, who supplied both these and the Spanish print of the sixth episode. "Well, not in my eyes anyway..." These are the eyes, though, of someone who's been collecting *Doctor Who* ephemera since 1980 and who has a Menoptra tattoo... "I first got involved with the DVDs by supplying the team with some behind-the-scenes production photographs from *Pyramids of Mars* and *The Green Death*," Young explains, "and it's grown from there. I'm very pleased about helping out on this DVD, it's one of my favourite stories. I think it captures the 'niceness' of the 1960s..."

"It was an audacious production to mount on a BBC budget," Roberts concludes, "and for all its faults, the production team *did* pull it off – more successfully than a lot of people give them credit for!" ■

OFF THE SHELF

DVDs, BOOKS, CDs, TOYS:
THE WORLD OF **DOCTOR WHO** IN REVIEW.



DOCTOR WHO
THE ICE WARRIORS

DVD BBC Audio | **BY** Brian Hayles
PRICE £13.99 | **OUT** Available now
WWW bbcshop.com

COMPLETING BBC AUDIO'S RUN OF missing or incomplete Patrick Troughton adventures, *The Ice Warriors* is another of the Second Doctor's 'base-under-siege' storylines where, in a remote outpost, a small group of humans battle against an alien menace and, in this case, lots and lots of ice.

Set in the future during Earth's Second Great Ice Age, Brian Hayles' story opens with the crew of Brittanicus Base struggling to control the Ioniser, a device used to combat the ice by intensifying the heat of the sun. Presided over by Peter Barkworth's clipped Leader Clent, the Base is fighting a losing battle against the ice, the situation exacerbated by Clent's obsession with running every decision by the central computer. Arriving just in time to save the Ioniser from exploding, the Doctor and his companions Jamie and Victoria learn of a strange warrior figure that Arden, one of the Base's scientists, has recently excavated. Having been accidentally brought back to life by power-packs, it soon becomes clear that the creature, Varga, is a Martian warrior, one of the last of a long dead race who had landed on Earth centuries before. Realising the Warrior's spaceship is still in the ice, the Doctor's attention turns back to the Ioniser and the threat that, trained on where the ship is buried, it could cause a massive explosion in its engines.

The Ice Warriors starts out well, the bustle of Brittanicus Base, with Roy Skelton's croaking computer voice, contrasting nicely with the cold, blizzard-swept environment outside and the glacier face of Arden's excavation, and things move along quickly enough with clear explanations of the Ioniser, and the deforestation and synthetic food plants that led to the planet's new Ice Age. There are some good scenes along the way as well – the way the Doctor takes over the Ioniser crisis, leaving Clent bemused at the stranger's helpful intrusion; and the moment when Clent's Second-in-Command Miss Garrett boasts that Brittanicus Base is completely computerised, to which the Doctor retorts "Oh well, never mind."

BBC AUDIO
DOCTOR WHO
THE ICE WARRIORS
BONUS interview with Frazer Hines
THE ORIGINAL BBC TELEVISION SOUNDTRACK
2 x CD

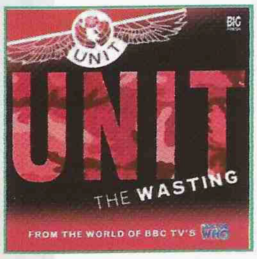
Clent's reliance upon computers over humans is one of the story's main themes, but it fails to be developed in an interesting way – and unfortunately contributes to slowing the story down after the first episode. Although computers are clearly the reason for Clent and his ex-Senior Scientist Penley's falling out, we never really see a moment to show that Clent's faith in them is irrational. Hayles' script wants us to see Clent's cautiousness as a crime, which is odd considering what we learn about how difficult the Ioniser is to operate – too little power and the ice wins; too much and the world could be flooded. Clent can also be kind and understanding, telling a distressed Arden that, as a scientist, the excavation of the warrior was the right thing to do, whereas Peter Sallis' Penley, the story's supposedly free-thinking and wronged character, is shown to be continuously bitter towards Clent, never missing an opportunity to insult him.

The Ice Warriors Episodes Two and Three are the two instalments not held in the television archive. Episode Two sees Bernard Bresslaw's revived Varga kidnap ▶

Illustration
ROGER
LANGRIDGE

UNIT: THE WASTING

AUDIO DRAMA Big Finish
BY Iain McLaughlin and Claire Bartlett
PRICE £10.99



PLAYING ON THE SAME REAL-LIFE, horrors that were used to add colour to the previous three *UNIT* plays, *The Wasting* begins with a deadly virus, spread like SARS or ebola, that is decimating the world's population, turning it into an army of decomposing and cannibalistic killers. As a state of emergency is declared, Colonel Chaudhry and Brigadier Lethbridge-Stewart decide the time has come to fight back against ISIS, and to liberate Colonel Brimmicombe-Wood.

Although it initially seems to be going down the route of *Day of the Dead*, the zombies play little part in *The Wasting*, which is more focused on tying up the plot threads of the series. In this, writers Iain McLaughlin and Claire Bartlett are successful. Adding gravity and meaning to the sacrifices made in *The Longest Night*, bringing back the Brigadier and giving him a piece of the action, and resolving the mystery of Brimmicombe-Wood's abduction and the theft of an alien spacecraft, the writers give us an apt conclusion. But, caught up in the need to bring closure, *The Wasting* lacks an identity of its own, and is best heard as the dynamic conclusion to a four-part serial rather than a story in its own right. It doesn't help that the climax at a missile base is a mess of gunfire and explosions – action set-pieces really don't work on audio.

Benefiting from a strong cast, including new Doctor Who David Tennant giving a hard-as-nails performance, a great pace and a few decent twists, *The Wasting* is a fitting cap to a sometimes frustrating series that's been most successful when delivering brash confrontation rather than topical politics.

MATT MICHAEL

MYTH MAKERS: ERIC SAWARD

DVD Reeltime Pictures
PRICE £15.99

ERIC SAWARD Script Editor/Writer
MYTH MAKERS
DVD

AFTER A RUN OF RE-RELEASES, it's good to see a new *Myth Makers*; Eric Saward's interview recent enough to have been recorded whilst the new series was still on air, Saward approving of what he had seen so far, and thinking the series had been relaunched very cleverly. Saward is a controversial figure in 1980s *Doctor Who* because of his high-profile resignation as the show's script editor and public criticism of producer John Nathan-Turner that followed, but he makes a much ►

◄ Victoria, and Episode Three the thawing out of the rest of his warriors and the locating of his ship. Despite Frazer Hines' linking narration making a lot of their strength and towering form, the Ice Warriors don't make very good monsters for audio – their slow, hissing delivery can make their scenes quite boring and difficult to understand. The problem isn't helped by the way the story unfolds. Although Hayles should be praised for trying something different from the usual straightforward invasion plot, the long, drawn-out stand-off between the two parties is no sort of improvement.

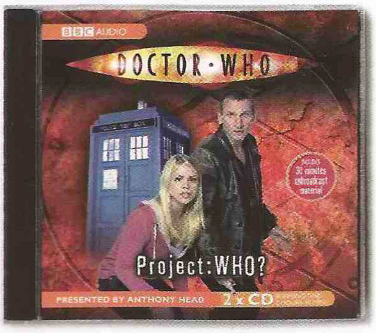
Occasionally the plot does swing back into life a bit, such as when Miss Garrett prepares for another blast on the Ioniser in Episode Five, and again early in Episode Six when the Ice Warriors turn their Sonic Canon on the Base. The scene in which Penley's scavenger friend Storr is shot down by Varga for not being a scientist and therefore of no use is brutal and effective, and shows how good the Ice Warriors can be in short punchier scenes with less dialogue. The Warriors' eventual invasion of the Base is good too, as they kill Arden's assistant Walters in an equally heartless display.

> "The Ice Warriors don't really make good monsters for audio."

Overall, though, like a lot of mid to late Troughton stories, *The Ice Warriors* doesn't feel like it's got quite enough material to go around. The scene in the wooded glen where Penley is attacked by a wild bear feels like padding, and the Doctor is stuck inside the Martian spaceship for far too long. The companions are also rather poorly used, with Jamie injured and out of action by Episode Three and Victoria reduced to bait in the Ice Warriors' trap. Deborah Watling is particularly annoying, but since she is given nothing to do except cry or scream, it's perhaps unsurprising.

The main problem with *The Ice Warriors* is that it lacks pace. Unlike the staggered invasion plot of the superior sequel *The Seeds of Death*, it presents a situation but is unable to develop it. Hayles doesn't even bother to think up an interesting way to defeat the Ice Warriors. Annoyingly, after six episodes in which the Ioniser had been deemed too dangerous to use against the Warriors, the story ends by Brittanicus Base doing just that, the resulting explosion turning out to be nowhere near as large as everyone had feared. Despite a strong guest cast and a promising start, *The Ice Warriors* can be as slow and lumbering as the creatures themselves.

VANESSA BISHOP


BBC AUDIO
DOCTOR·WHO
includes 30 minutes unbroadcast material
Project:WHO?
PRESENTED BY ANTHONY HEAD
2×CD

DOCTOR WHO
PROJECT: WHO?

CD BBC Audio | **PRESENTER** Anthony Head
PRICE £13.99 | **OUT** Available now
WWW bbcshop.com

BROADCAST LAST MARCH, RADIO 2'S *Project: Who?* documentary on *Doctor Who*'s re-launch inevitably suffers slightly for already being a bit out-of-date. Presented by *Buffy*'s Anthony Head, the documentary can still make fascinating listening. Starting with BBC One Controller Lorraine Heggessey's initial announcement that the show would be returning, it explores every stage of the series' revival – early production meetings, the casting of the Doctor and Rose, marketing, the Canadian internet leak of the first episode, and going head-to-head with *Ant and Dec*. It also clocks up an impressive number of contributors including Christopher Eccleston, Billie Piper, Russell T Davies, Julie Gardner, Phil Collinson, Mark Gatiss, Rob Shearman and Paul Cornell, as well as former and current BBC bigwigs such as Lorraine Heggessey, Mal Young and Jane Tranter, and design and special effects people from CGI factory The Mill.

BBC Audio's CD release of *Project: Who?* includes 30 minutes of unbroadcast material kept from the original broadcast to safeguard against giving away too many secrets ahead of the series' transmission. In the main this means a discussion about the decision to make the Doctor the last of the Time Lords, and other snippets about the Time War in general. There's also a look at Murray Gold's arrangement of the theme tune and an extended interview with Russell T Davies on how long he intends to stay with the show and why the series can't accept unsolicited scripts.

Of course, Christopher Eccleston's comments now strike a different tone than they did in March. Asked if he is 'in it for the long haul', his reply "I've just done the long haul" seemed then to simply refer to the pressures of the programme's eight-month shooting schedule and not that he'd finished with the role full stop. Eccleston seems to view the role of the Doctor in a similar way to Tom Baker, noting that the character doesn't develop much and that the challenge of the part is to find different ways of doing the same thing.

Project: Who?'s first episode, *Bigger on the Inside*, is probably the more exciting of the two, for almost making the listener feel like they've been privy to the BBC boardroom discussions that got the series back on air. Episode 2, *Reverse the Polarity*, on the other hand, deals with the actual 'Making of' the series itself, and with material on the new-look TARDIS interior, green screen work and location filming, it feels much more like an episode of BBC Three's *Doctor Who Confidential*.

Interestingly enough, the last part also takes a look at the veil of secrecy that surrounded the show during production. Few would criticise the production team's efforts to keep the series' surprises under wraps, but in a way, it's this secrecy over the series that has rather done for parts of the documentary.

Back in March, two hours of *Project: Who?* seemed generous and completely thorough. Eccleston's departure and David Tennant's casting now make it feel like it's only telling us half the story. As the inside story of *Doctor Who*'s revival, much of *Project: Who?* will remain essential listening for a long time yet. What it really needs now, however, is not 30 minutes of extra material but a whole third disc to bring events up to speed.

VANESSA BISHOP

SYLVESTER McCOY IN
DOCTOR WHO
UNREGENERATE!
BIG
with JENNIE LINDEN and BONNIE LANGFORD as Mel

DOCTOR WHO

UNREGENERATE!

AUDIO DRAMA Big Finish | BY David A McIntee
PRICE £14.99 | OUT Available now
WWW bigfinish.com

OPENING WITH THE SEVENTH DOCTOR babbling incoherently in an asylum, an *émigré* agreeing to a Faustian deal with a smooth-talking stranger, and Mel Bush taking a taxi to try to find her missing companion, Episode One of *Unregenerate!* tries to hook the listener by dropping us into the middle of the story. Things don't get much clearer as the first CD unfolds, and we meet an array of characters within the walls of the asylum – the doubtful Professor Klyst, brutal security chief Rigan, and a gestalt being called Shokra. Why are people being plucked from time, just before the moment of their deaths? What drove the Doctor insane? Will Mel stop playing at *Sapphire and Steel Adventure 3* and actually get into the asylum?

There's very little that is innovative about *Unregenerate!*. Writer David McIntee revisits ideas that have been used elsewhere – Klyst is basically Frankenstein, first blinded by and then appalled at the implications of her work. The mind transplants come from Parts Five-Eight of *The Trial of a Time Lord*, insidious time-manipulation from the BBC Books, and the mad Doctor from Big Finish's *Minuet in Hell*. Where the play works better is in the mix of these ideas, with McIntee building a mystery across three episodes that is resolved neatly and logically in the fourth. To make up for the lack of originality, McIntee plays with the audio's structure, inserting several lengthy (and inadequately signposted) flashback sequences that shed light on what's going on, and tie in to the time-travel theme. Bucking the trend for four-part *Doctor Who* stories, Episode Three is the strongest because it begins to tie together the disperate and puzzling plot strands.

Following on from her impressive performance in *Catch-1782*, Bonnie Langford is almost the best thing about *Unregenerate!*, giving us a Mel who is recognisably the bubbly brain-box of her TV adventures, whilst simultaneously toning down the overly theatrical style that frequently made the character so irritating. It helps that she gets to have some proper conversations with Toby Longworth's down-to-earth cabbie, who has a strange line in similes. Jennie Linden, the big-screen Barbara from 1965's *Dr Who and the Daleks*, is equally strong, making the most of the clichéd role of Klyst. On the other hand, Sylvester McCoy lets the side down by rrrolling every R, and over-enunciating wildly, even after the Doctor's initial bout of madness has passed. A generous appraisal might suggest that this is a deliberate attempt to revisit the prat-falling idiot-savant of his earliest TV stories, but following hot on the heels of his overcooked delivery in *Dreamtime*, it feels as though McCoy is just making it up as he goes along.

Unregenerate! doesn't take the listener anywhere he hasn't been before – which is a real problem for Big Finish's *Doctor Who* range just now. While it's an improvement over some of the recent plays, there's still a feeling that we've been there and done that. Adequate, but uninspiring, *Unregenerate!* is another workaday release that lacks the energy and inventiveness of the recent TV episodes.

MATT MICHAEL

▲ *Does the Doctor ever develop at all? Christopher Eccleston thinks not in BBC Audio's* ***Project: Who?***.

◀ more co-operative subject than you might think, one who looks back at that time as an unpleasant period and likens his feelings over leaving the show to grieving.

As interviewer Nicholas Briggs puts it, Saward's *Doctor Who* career starts on a high and ends on a low. There's some pretty interesting stuff here, Saward admits to hanging around popular 1980s shows such as *Minder*, trying, mostly in vain, to poach their writers, and he gives his opinion on what he feels makes good *Doctor Who* writing – punchy scenes over long dialogue. There are also a few surprises along the way; he reveals that the last two episodes of *Kinda* are pretty much his, rewritten after Christopher Bailey's original scripts fell into a muddle halfway through, and that *The Visitation* nearly didn't get made at all due to the character Richard Mace falling foul to John Nathan-Turner's peculiar dislike of stories about actors.

Where it's slightly lacking is in opinions of the finished stories themselves. The best we get is *Doctor Who Digest*, a semi-regular *Myth Makers* feature, where Saward is asked to give a one or two-line reaction to the stories he's worked on. Saward approaches this in a dismissive way that can be funny at first: *Enlightenment* – "There wasn't much of that around"; *Warriors of the Deep* – "It wasn't deep enough"; *The Mark of the Rani* – "Marked and flawed"... but after a while it's clear he's just getting away with not really saying very much.

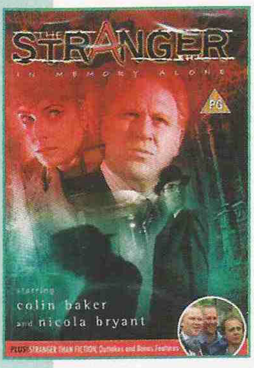
Saward says he can view his time with the series more objectively these days, and on the whole, this *Myth Makers* would support that. He shows very little animosity towards John Nathan-Turner and what there is is now directed more at the BBC for not supporting the show after its original cancellation. Digest aside then, this is well worth a look.

VANESSA BISHOP

OFF THE SHELF

THE STRANGER: IN MEMORY ALONE

DVD BBV
PRICE £15.99

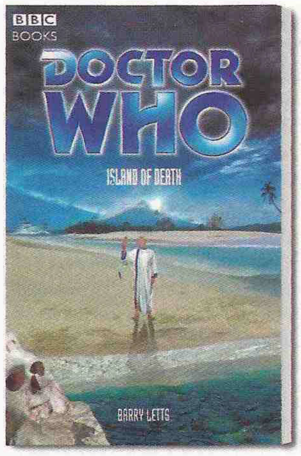

THE STRANGER
IN MEMORY ALONE
PG
starring colin baker and nicola bryant
PLUS STRANGER THAN FICTION: Outtakes and Bonus Features

WE HAVEN'T HEARD A LOT FROM BBV lately, on audio or DVD. *In Memory Alone* signals something of a re-launch, with DVD re-releases of *The Terror Game* and the CGI-led *Auton* trilogy to follow later in the year – a sensible strategy given the return of the plastic mannequins in the recent TV series.

In Memory Alone, however, doesn't make the strongest of comeback stories. The third in the *Stranger* series and, at this point, still adhering to the original concept of '*Doctor Who* by another name', Nicholas Briggs' script is slow and hard to follow. Set on a dilapidated railway station, the Stranger (Colin Baker) and his assistant, Miss Brown (a heavily-blushered Nicola Bryant) find themselves facing the dysfunctional hologram of an alien killing machine. Unfortunately, any goodwill to the production's obviously low budget quickly evaporates through the story's apparently deliberate intention to confuse and baffle its audience. Baker and Bryant look uncomfortable and uninvolved throughout, with Bill Baggs' cold and impersonal direction doing nothing to sustain interest. Things improve somewhat in the final third, once the killing machine itself makes an appearance, with things getting quite gory as its original occupant decomposes on screen – but it's too little too late. The whiny electronic score doesn't help much either.

Although presented as a 'Special Edition' due to a new opening sequence, new effects and a re-mixed soundtrack, this is a release more enjoyable for its 'Extras'. Best is the 40-minute *Stranger Than Fiction* documentary, covering the history of BBV's productions from the first *Stranger* story *Summoned by Shadows* to the excellent multi-Doctor eco-thriller *The Airzone Solution*. Featuring lengthy interviews with Colin Baker and Peter Davison, missing scenes – mainly from the second *Stranger*, *More Than a Messiah* – and rehearsal footage, other behind-the-scenes material includes a fascinating dinner table conversation with the *Airzone* Doctors discussing the proposed 30th Anniversary Special, *The Dark Dimension*, filmed on the day the actors learnt of its cancellation. The accompanying, and more specific, *In Memory Alone* 'Making of...' and out-takes are similarly fun and informative.

VANESSA BISHOP



DOCTOR WHO

ISLAND OF DEATH

NOVEL BBC Books | **BY** Barry Letts
PRICE £5.99 | **OUT** Available now
WWW bbcshop.com

THE PROBLEM WITH THE *DOCTOR WHO* tie-in products have just now is that the new series has done so much to re-energise the format. A year ago, *Island of Death* would have been an inoffensively humdrum Past Doctor novel, but as the first Past Doctor book published since the new TV series ended, it is lacking in the qualities that have made the TV episodes, and the recent Ninth Doctor novels, so entertaining. Instead, in its story of a New Age cult that's being investigated by Sarah Jane Smith, writer Barry Letts gives us something much less interesting.

To be fair, *Island of Death* has its moments, and it's undeniable that Letts can write for Brigadier Lethbridge-Stewart as well as anyone. Here Letts plays the same card he used for 2003's *Deadly Reunion*, drawing on his own experience in the army to give a genuine depth and realism to the character of the Brigadier, and to the sequences set aboard the HMS Hallaton. Meanwhile, the Third Doctor is feeling his age, endlessly pondering on how unfit he is, and how old he feels, which perhaps reflects the author's own years rather than the character's. It's also true that underneath all the distractions, and the occasionally intrusive hand of the author, is a sound enough plot that, for once, doesn't rely on ancient quasi-supernatural entities.

The biggest influence on *Island of Death* isn't the Third Doctor's run on TV, but Letts' two little-loved radio plays from the mid 1990s, *The Paradise of Death* and *The Ghosts of N-Space*. Letts draws on many of the elements he used in those two stories, including the skeletal corpse found on Hampstead Heath, and the foreign island setting. His Third Doctor is the one who appeared on radio, complete with reams of tongue-twisting technobabble: "The temporal governor had cut out completely, and the back-up circuit hadn't kicked in... If our speed had reached six and a half googol years per metasecond... We'd have shot straight through the singularity of the Big Bang and out the other side!" is just one example. The technobabble even extends to the disappointing climax, which has to be explained to the reader after the fact – never a good sign. The most egregious carry-over from the radio plays, though, is the character of Jeremy Fitzoliver, an awful, stuttering Hugh Grant-style comedy Englishman who adds little other than a sense of continuity to the story.

Island of Death has many charming scenes, most involving the Brigadier, but at almost 300 pages, the book is simply too long to sustain its plot, and most readers will be flagging from the endless diversions and asides well before the final line gives a cheeky indication to where Jeremy's real passions lie, as well as a nod to Letts' successor as producer. Lacking the kind of energy and passion that have made the new series so enjoyable, the book instead falls back on in-jokes and name-dropping that may raise a few smiles from the faithful, but are unlikely to win over new converts to the book range.

MATT MICHAEL

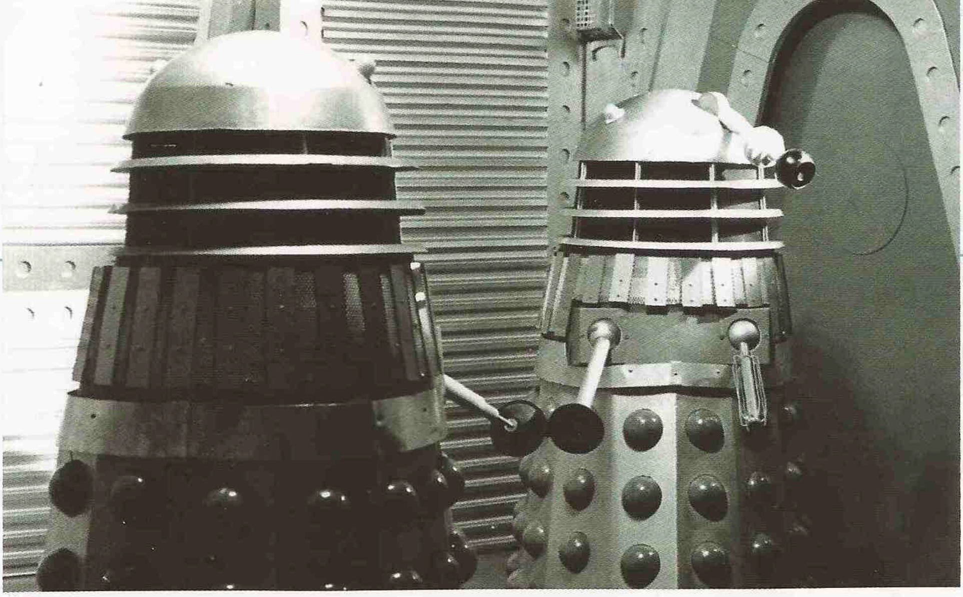
BBC AUDIO
MP3-CD
DOCTOR WHO
RECONSTRUCTED: THE POWER OF THE DALEKS
CD-ROM content
THE ORIGINAL BBC TELEVISION SOUNDTRACK WITH PICTURES
1 x MP3-CD

DOCTOR WHO RECONSTRUCTED

THE POWER OF THE DALEKS

MP3-CD BBC Audio | **BY** David Whitaker
PRICE £19.99 | **OUT** Available now
WWW bbcshop.com

THE MP3 CD-ROM APPEARS TO BE the wonder format at BBC Audio at the moment. It's allowed internet story *Death Comes to Time* to be released with its original animation and squeezed William Russell's five and a half hour reading of David Whitaker's *The Daleks* onto a single disc with the option to view the novel's illustrations along the way. The pairing of the Anneke Wills-narrated *Power of the Daleks* soundtrack with John Cura's off-air



telesnaps, however, is the most groundbreaking and eagerly anticipated use of the format yet.

All of the MP3 CD-ROMs have suffered from a certain slow turnaround of visual material – even Death Comes to Time – so at around 70 photographs per episode, *The Power of the Daleks* moves along quite quickly. Essentially this is a slide-show version of the story, with images blending from one to another or changing abruptly, depending on the pace of the scene. With all six of its episodes missing, Patrick Troughton's first story makes a good choice for the telesnap treatment. Set on the Earth colony planet Vulcan, David Whitaker's script finds the Doctor, Ben and Polly trying to stop the colony's scientist Lesterson from reviving three inert Daleks found in a crashed space capsule.

Those familiar with Cura's telesnaps from old **DWM**s and other publications will know the wealth of information they can reveal about their given stories – much more than can be gained from the more regular set or publicity photographs. A lot of *Power*'s appeal lies in its post-regeneration scenes and the chance to glimpse new Doctor Patrick Troughton in all the short-lived, stove-piped hat wearing excesses of his early portrayal. As far as the first of these goes, telesnaps that show such scenes as the new Doctor stumbling to his feet, and where he sees his former self in the mirror, have been somewhat superseded in recent years by the discovery of the off-air cine-camera footage seen on the *Lost in Time* DVD, that shows such sequences actually moving, even if they are somewhat jerky and unclear. Nevertheless, this reconstructed version adds a few nice touches of its own to these early scenes, blurring individual stills back and forth as the Doctor fights to regain consciousness, and in the mirror scene, utilising two telesnaps but changing just the reflection to give a subtle suggestion of animation – an effect also achieved when a number of similar telesnaps are run quickly together, as in the post-regeneration shots of Troughton at the start of the first episode, the scuttling Dalek mutant seen briefly at the end, and each episode's title sequence.

Once out of the TARDIS, the reconstruction comes into its own a bit more. Key scenes such as the Doctor's investigation of the Dalek capsule and Lesterson's discovery of the Dalek production line in Episode Four are captured well in a generous collection of photographs that, with the production line sequence particularly, appear to have caught every detail of the process. Also effective are the Dalek point-of-view shots, a circular picture used often enough by original director Christopher Barry to give this version the confidence to mock a few of its own up and introduce a slightly more sophisticated variant that overlays images to show the Dalek and what it's looking at in the same shot.

Inevitably, not everything works so well. Sometimes it's clear John Cura hasn't taken quite enough photographs to cover the length of the scene and the images start to get repetitive, or – as in the scene where the Doctor hastily rifles through the murdered Earth Examiner's papers – he has simply failed to catch the appropriate information, leaving us with some rather dull shots of the Doctor's back and a Troughton snap borrowed from much later in the story to pad things out a bit. These things, however, are minor quibbles and nothing anyone can do anything about.

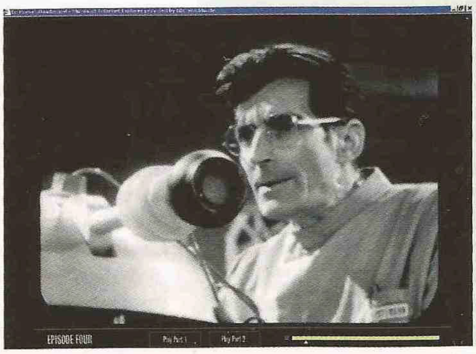
> "The reconstructed version of *Power* is as good as we are going to get."

Without another cache of missing episodes being spectacularly rediscovered, this 'reconstructed' version of *The Power of the Daleks* is as good as we're going to get. Having only ever seen telesnaps printed small and in strips as though they were negatives, the opportunity to see them cleaned up and presented the size of a computer screen is a treat in itself. Obviously some parts hold the attention better than others and it's probably fair to say that it's best watched an episode or two at a time as, save for the few scenes set outside amongst Vulcan's mercury pools, the general sameiness of the pictures can become wearing after a while. But overall, this first *Reconstructed* release is a success and an idea well worth pursuing.

VANESSA BISHOP

▲ *Top: The Daleks plan to rebuild an army in 1966's* ***The Power of the Daleks.***

▼ *A screenshot from BBC Audio's 'reconstruction' of this missing adventure.*



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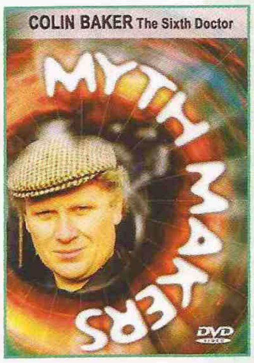


FILMED IN 1990, COLIN BAKER'S *Myth Makers* is one of the series' more bizarre offerings. Opening *Five Doctors*-style, it sees a mysterious alien time-scooping Colin and interviewer Nicholas Briggs and putting them down in Ironbridge, location of *The Mark of the Rani*. Watching on a monitor, the alien continues to guide either Colin or Nick to find the 'time-cone inventer', a device that, when found, plays old episodes of *Neighbours*...

It's not sad that *Myth Makers* has abandoned the whimsical sub-plots these days – none of them really work and the switches from the improvised acting to the interviewing leaves everyone looking awkward. That said, Colin handles them better than many, which is a good job considering some of the difficult ground his time as the Doctor covers. Looking back 15 years later, it's clear to see Colin is still quite raw from his dismissal from the show, and at one point, to clear up how he had been mis-reported in the press, looks directly at the camera to address the viewer.

The use of Ironbridge means that the somewhat inauspicious *The Mark of the Rani* receives more coverage than perhaps it really warrants. The stories of *The Trial of a Time Lord*, on the other hand, hardly get a mention. Asked about Bonnie Langford's casting as companion Melanie Bush, Colin puts up a strong defence for the show's controversial use of 'showbiz' performers, and thinks it's a shame for the profession that other series didn't think the same way as the *Doctor Who* production office.

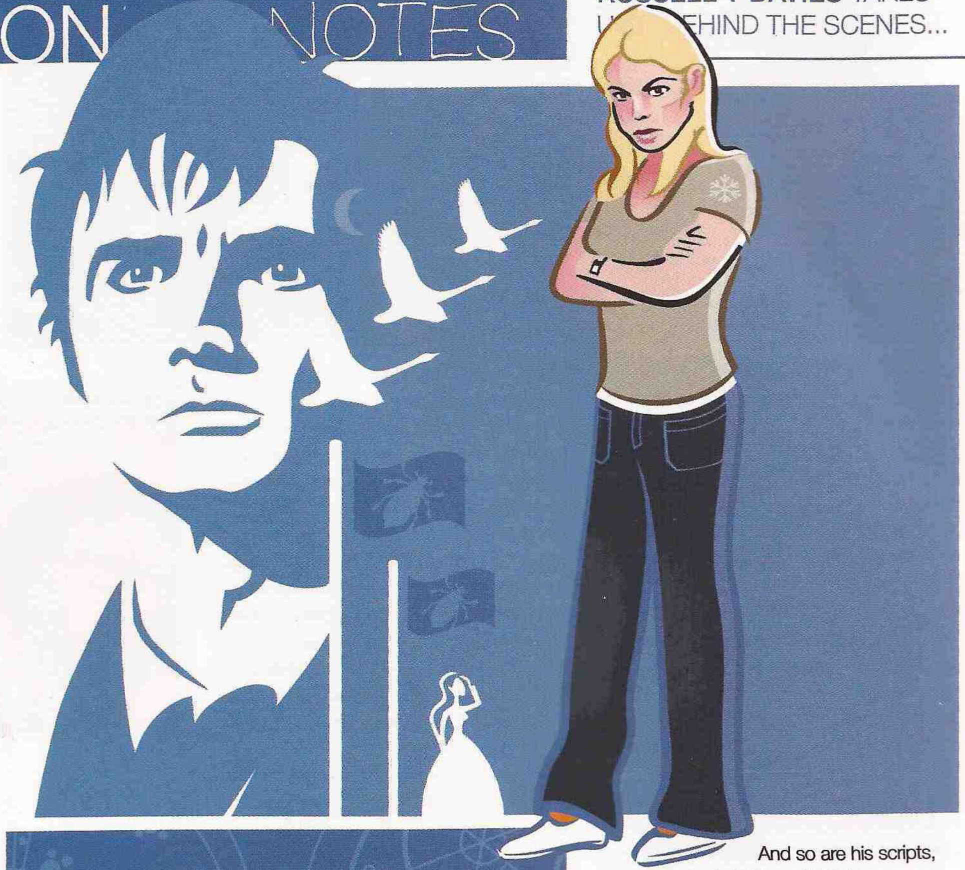
Perhaps in anticipation of where Briggs' questions are going, Colin is keen to stress how much he enjoyed his two seasons and he isn't easily drawn on criticisms of the people he worked with. He does confess to one bone of contention, though – continuity, although oddly not the large amounts of it featured in his stories but more the sloppy use of it, citing himself as a lone voice in his concerns to get it right.

VANESSA BISHOP

EXECUTIVE PRODUCER **RUSSELL T DAVIES** TAKES U EHIND THE SCENES...

PRODUCTION NOTES

BAY WATCH



THIS IS WHERE *DOCTOR WHO* GETS written, for me, at least. Cardiff Bay, at night, in a summer's heat. Swans glide past, in the dark. There's a constant clatter in the distance, from the flagpoles; the cables bang against the pole, all day, all night, all weathers. The Bay itself is an artificial basin, so mighty swarms of insects rise up; no matter what the heat, the doors and windows are closed after 10.00 or I'd be swarmed to death. They're strange, unknown insects, like something out of that Stephen King story about taking shortcuts. And sometimes, on the Bay, there's a wedding party at the big posh hotel, and they have fireworks. 'Thank you!' shouts the bride, into the night, 'Thank you everyone!' And that's how the show is written, with swans, bugs, flags and crying women, and sometimes fireworks.

I like working at night, partly cos the day gets so busy with phonecalls, meetings, and a flurry of stuff on email – in the past week, we've been choosing cats' eyes, working out exactly what that specific Tower should look like, and now, today, open that email – eek! The face of the Sycorax! I run like a girl. Hooray for monsters, I love monsters. And there's another email from Mike Tucker, another beautiful model; what craftsmen.

Mind you, some genuine problems crop up. One of our new aliens, the Krillians, turn out to have a copyrighted name, so they mutate overnight into Krillitanes. (This happens a lot, and someone has to check all our sci-fi nouns. What a great job, a noun wrangler. *The Empty Child* originally featured nanites, but they became nanogenes because it's thought that *Star Trek* owns 'nanites'. Bah. Nanogenes is better anyway! And way back in the 1960s, the *Doctor Who* production team devised a fictional Earthbound military organisation called the United Nations Intelligence Taskforce – it was referred to earlier this year, in *Aliens of London*. But with so many decades having passed since UNIT's creation, and the world being a very different place, the real United Nations is now, quite rightly, unhappy about the U.N. part. So if we ever want to use UNIT, then we can state the acronym, but not its full form! But never mind – this latest villain, no problem if I call him Darth Fader, is there...?)

If I'm honest though, back here in the Bay, I work at night because I choose to. I love it. I'm at my happiest, at three in the morning! Julie tends to start work at 6am, so that leaves three hours in which *Doctor Who* is unattended by its Executives; I suspect people have secret parties in those three hours, and they dance, and talk about us, and kiss and things. Damn that Golden Time, damn it!

"THAT'S HOW THIS SHOW IS WRITTEN – WITH SWANS, BUGS, FLAGS AND CRYING WOMEN..."

Sometimes, writing at night makes you feel like the last man alive, like Charlton Heston in *The Omega Man* (this is the last time I will ever compare myself to Charlton Heston). I love the silence and the loneliness, nothing in the world to distract me while I hammer into place the last rewrite on the forthcoming *Tooth and Claw* – it contains the words "punk," "rockabilly," "Muppet" and the phrase "I'm bored of nakedness". But tonight's different, this whole week has been different, because the crew's on night shoots in London. Cities apart, but I feel connected. I get the occasional call at midnight. Phil might send me a camera-phone-pic of something fun or barmy; someone might ask if Noel can put the last line of his speech at the top of his speech (yes, fine); Billie might text, saying 'Merry Christmas from the Estate!'

Given the creature comforts around me, I ain't complaining, especially compared to the cast and crew. They're out there, fighting the rain, the clock, the paparazzi – more than ever, this year – while I'm sitting here with a cup of tea, wondering if I can reach page 16 of this script before saving for the day and then reading a bit more *Harry Potter* (how the hell do you pronounce 'Scrimgeour', anyway?). And everyone else's scripts are stacking up nicely. Matt Jones is shocking and thrilling and dark. And so are his scripts, ha ha! Steven Moffat leaves us feeling very post-tornado, like we've been battered and lifted and changed, cos his ideas are so dazzling. Mark Gatiss, that polymath, is away filming *Nighty Night*, so his lovely script's idling for a few weeks, though he keeps texting casting suggestions. (Bella Emberg? Really?) And Tom MacRae came in for a marathon meeting yesterday, a ruthless session in which we shattered the story in pieces, then stamped the pieces into dust, then hoovered it up, then burnt the bag. But throughout, Tom was inspired and smiling and amazingly fast, and came up with something a million times better. That's rare. That's a proper writer. One day, he'll be employing us all.

Anyway, time I got back to it. Page 16 is within reach. But right at the start of *Production Notes* – a lifetime ago, oh blimey, before Rose, before the Bad Wolf, before the Crazy Frog, all of it! – I promised that now and again, I'd hand this page over to other *Doctor Who* slaves. Be honest, haven't you heard enough of me?! (No! No! Cries the nation! Unfortunately, it's the nation of Luxembourg!) So for the next couple of months, our lovely Script Editors, Helen and Simon will be taking over. I've told them they're not allowed to call me a bastard, or to sneak cheeky subliminal messages into the first letter of every paragraph, so it's over to them...

You behave now! Treat them well! Just remember the basic rules of Script Editorship: don't get them wet or feed them after midnight, and all should be well. Or is that copyrighted to someone else? ■

Illustration BEN MORRIS

COMING IN DWM 361

◄ DOWN WIV VER KIDS!

Well the new series has been a smash-hit with kids of all ages – but what's did *Doctor Who*'s core audience *really* think as they faced Daleks, Reapers, Slitheens and terrifying gas mask zombies for 13 weeks in the spring? Was "exterminate" ringing out from the nation's playgrounds once more? Well Rowlie Darby, a teacher at Patcham High School near Brighton, decided to ask his class of 11-14 year olds to keep a diary about the new series. And the results are quite an eye-opener...

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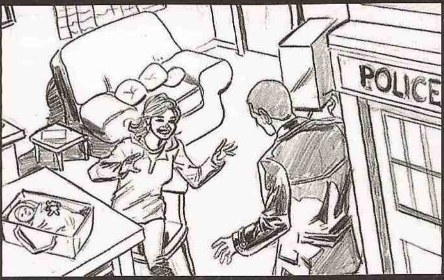
▼ ALL AT SEA



Things have taken a turn for the bizarre aboard ship, and Rose must face up to life without the Doctor. Well, the *real* Doctor at least... More comic strip action from Robert Shearman, Mike Collins, David A Roach and James Offredi, in the third part of **The Cruel Sea**.

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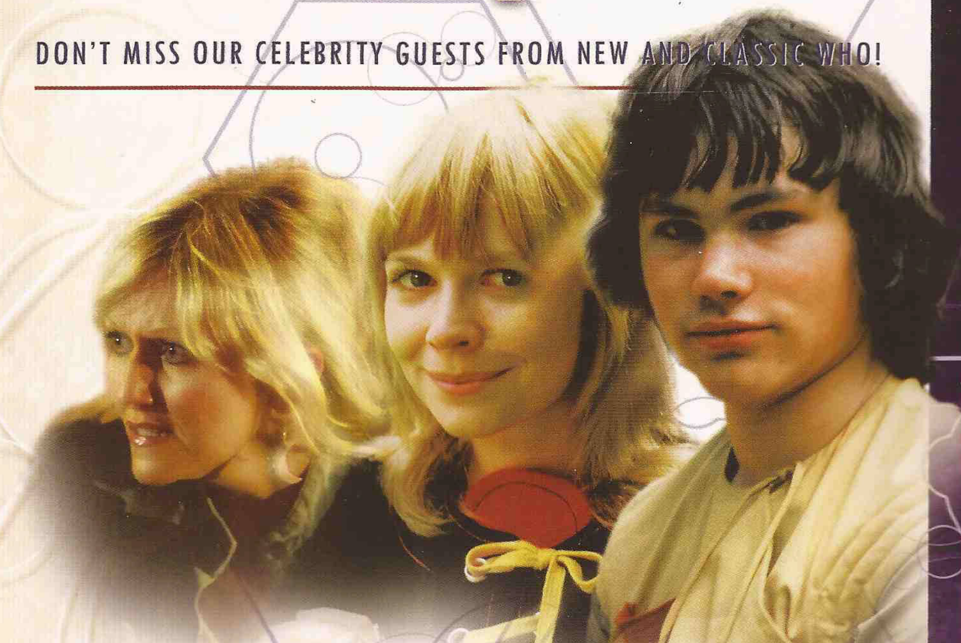

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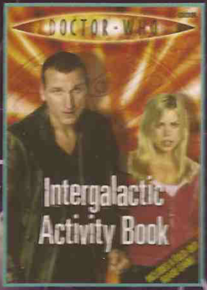

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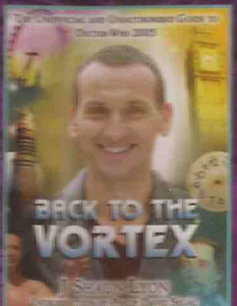

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